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The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1 1926

(FOR LIST OF CONTENTS SEE PAGE 945.)

HUGO WOLF

By C. W. ORR

It is almost a quarter of a century since the death of Hugo Wolf, and his position among the world's great song-writers is already assured. His reputation is firmly established in Germany and Austria, and though it has been of slower growth in England there are not wanting signs that his claim to be of the royal line of Schubert, Schumann, and Brahms, has come to be recognised. So far as my knowledge goes, Mr. Newman's brilliant study of Wolf is the only work of its kind in English, and no better introduction to the study of Wolf's songs could be imagined, since it affords the most illuminating commentary on the composer's output as a whole, and emphasises those points in which Wolf's achievement differs from that of his predecessors. The public at large has not great opportunities of estimating the real significance of Wolf, as the majority of singers seem content to confine themselves to a mere handful of his songs, ignoring for the most part such superb things as the 'Harfen-spieler' songs, and the Mignon ballads from the Goethe *Lieder*, the deeply-felt religious songs from the 'Spanisches Liederbuch,' and the exquisitely wrought *Italienische Lieder*—where a whole world of emotion is compacted into songs often not exceeding twenty bars in length—besides other masterpieces, such as the 'Prometheus,' 'Ganymede,' 'Geh' Geliebter,' and 'Der Feuer Ritter,' which are rarely heard on the concert-platform.

Wolf is a perfect example of the *poet-musician*; that is to say, one whose musical ideas are entirely subordinated to the task of achieving the complete expression of the poem he is setting, so that the music, while remaining satisfactory in itself, becomes an exact reflection of the verse to which it has been so happily mated. This is not to say that Wolf's predecessors had not left many examples of a perfect marriage of sense and sound, but no one before Wolf had so consistently succeeded in uniting poetry and music so ideally, nor had they exhibited an equal variety of mood. Readers of 'Jean Christophe' will remember how Romain Rolland makes his hero poke fun at what might be called the Rosen-Mädchen-Nachtigall complex that fills so many of the German *Lieder*, and it is not the least of Wolf's merits that he has avoided this particular pitfall. The 'junger Liebling' and his 'schönes Mädchen' have vanished, and in place of these conventional figures of German Romanticism we have a world of men and women overflowing with life and vitality, and

drawn so completely in the round that each figure is distinct from its fellow, with a physiognomy and characteristics of its own. Wolf recalls Browning in his absorbing interest in humanity as a whole, and scattered throughout his songs are figures of every type—lovers of high and low degree, lovable scamps and ne'er-do-weels, kings, minstrels, poets, philosophers, anguished penitents, soldiers, gypsies—the list might be extended indefinitely. Nor is there one character that does not bear the impress of having been *lived* in Wolf's imagination, and then re-embodied in the glowing inspiration of his music.

His sense of atmosphere is no less remarkable. The Spanish and Italian song-books are pervaded throughout by the warm, languorous air of the South, and move in an entirely different world from that of the Goethe lyrics, just as these are distinct from the Mörike group, so that a song taken from any one volume and inserted into another would wear a curiously alien aspect among its companions. The 'Wer sich der Einsamkeit ergibt' is as unmistakably the accent of German 'Welt-Schmerz' as the warmth of 'Liebe mir im busen' is born of Southern passion, while the 'Seufzer' and the 'Herr, was trägt die Boden hier' seem like projections into music of the Protestant and Catholic type of mind. In a word, Wolf has so absorbed the poems that the music becomes the reflection of Goethe, Mörike, or Heyse, changing its character with each metamorphosis.

Wolf's freedom from the tyranny of the four-bar phrase enabled him to overcome every difficulty that confronts the composer who has to set poems containing irregular rhythms, inverted stresses, and, in particular, the problem of dealing with lines where the sense runs over, so to speak, from the end of one line to the beginning of the next—a difficulty that is rarely negotiated without an awkward break in the music. An example of this type occurs in the poem of one of Schubert's loveliest songs, 'Die Forelle.' In the third verse the poet writes:

Doch endlich ward dem Diebe
Die Zeit zulang. Er macht
Das Bächlein tückisch trübe
Und eh' ich es gedacht, &c.

Schubert has indeed avoided a break between the second and third lines, so that the poet's meaning is not distorted, but one cannot help feeling that it is at the cost of a loss of *musical* interest, which is not recovered until the composer can resume both his original melody and the triplet figure accompaniment, the absence of which has momentarily destroyed the unity and general balance of the song as a whole. In Wolf we are never conscious of awkward moments such as these. His gifts were such that he was invariably able to find a melodic phrase that should follow the poet's lines with scrupulous fidelity, throwing into relief every important word without ever impeding the musical flow. A study of his treatment of the lines beginning 'Welch ein Grab ist hier,' from

'Anakreon's Grab,' or the opening of the second of the Peregrina songs, and the wonderful 'Prometheus,' will prove his success in this matter; the difficulties mentioned above seem to be overcome with such effortless ease as to delude the listener into imagining that these problems did not exist for Wolf.

To the eye, many of his accompaniments seem austere, almost academic in their severity; a figure of one or two bars in length will be repeated with modifications throughout the entire song with what seems a too scrupulous slavishness to form. To the ear, however, nothing could be more satisfactory or inevitable. The voice part floats on, soars above, or sinks below the accompaniment with a freedom surpassing anything in Schubert or Brahms, while the pianoforte part becomes a magical support for the vocal line, never hampering its uncontrolled motion, yet changing in sympathy with every mood, and emphasising each nuance with a fidelity that is almost uncanny in its certainty, giving to the song a unity and completeness that satisfy the musical and poetic ear simultaneously. Striking uses of this device may be found in such things as the 'Die ihr Schwebet,' 'Alle gingen Herz, zur ruh,' and the 'Mühvoll komm ich und beladen,' the last named being a superb example of what may be achieved by the manipulation of one figure; the music here recalls Beethoven in its dynamic energy and force.

Wolf came as the culmination of a great tradition, and also as the herald of a new epoch in the history of the song. He stands as the ideal after which every song-writer should strive—a creator of melodies that are themselves the musical projection of great poems, a craftsman with a sure and precise touch, and a musician endowed with the keenest sense of poetic values. He raised the art of song-writing to a height that has not been surpassed, and we shall probably wait long before the advent of another composer of his stature who shall unite in himself such supreme musical gifts with an equally developed poetic sensitiveness—gifts which existed in Wolf in such harmonious perfection as to make his *Lieder* a storehouse of delight.

THE NATURE OF HARMONY

By MATTHEW SHIRLAW.

IV.

(Concluded from August Number, page 788.)

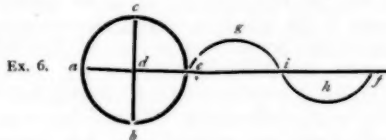
We have been dealing with simple tones. What of compound sounds consisting of various partial tones? Each of these partial tones, however, is itself a simple tone. A compound sound, as is known, is analysed by the ear as the sum of various partial tones that are themselves simple, corresponding to simple pendular vibrations. In simple musical sounds the condensation is equal to the rarefaction. The sensation of musical sound is brought about in the ear by a regular succession of atmospherical condensations and

rarefactions acting on the auditory nerves or fibres. Is the ear affected by the condensation only, and not by the rarefaction? We can hardly imagine such to be the case, for if the rarefaction be destroyed, the condensation disappears along with it. The ear must be sensible of the rarefaction as well as of the condensation. If the latter propels the fibres of the ear in one direction, the former will pull them back in the opposite direction. So that as the period of one is equal to that of the other, as the one is the inversion of the other, the simple sound may be said to educate the ear to the appreciation of the Octave. When it hears the Octave it hears this other, this echo or replica of the fundamental sound. But, it may be objected, the Octave sound cannot actually arise thus in the ear. It is unnecessary here to prove that it does. But the truth is that the Octave not only may, but does exist subjectively in the ear, even although it has no objective existence in the outer air.* The whole process is not merely simple: it is beautiful. It might be in such a way that the poet and musician

... give to airy nothing
A local habitation and a name.

The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar.

Consisting as it does of two equal and opposite, although complementary parts, the simple sound-wave resembles not so much the straight line as the circle. In fact, the laws of pendular vibration generally receive easy geometrical illustration, as follows: Suppose a point, moving at a uniform rate of speed, to describe a circle, with centre *a*, any one standing at some distance along the path of the line *ef* who observes only the edge of the circle will merely see the point move up and down in a straight line, as if from *b* to *c*. This movement from *b* to *c* and back again exactly describes the law of pendular vibration. Such motion may be represented by means of a curve, as *c, g, h, f*—



Ex. 6.

Thus Unity, represented by the most perfect symbol conceivable, viz., the circle, may be observed reaching out into diversity, and thus the sound-wave, as it appears in Nature, exhibits both unity and diversity. One's thoughts almost involuntarily turn to the familiar words that we associate with the morning of Creation—the Garden of Eden, its perfection; the serpentine figure; the drawing of Eve from the side of Adam. We are certainly dealing with primeval things, and it is possible to understand the fine frenzy of Blake, as he contemplates in imagination that primeval celestial harmony of the spheres, and sees

* See Helmholtz's 'Sensations of Tone,' Chap. vii.

in one direction angelic forms, and in the opposite direction ominous figures speeding forth on their labours for the redemption of men.

In the above diagram may be observed the graphic representation of the Octave—for while *c-f* represents the fundamental sound, produced by the whole string, each of the halves, *c-i* and *i-f* produces the sound of the Octave. The relationship between rhythm and the consonance of the Octave has surely been sufficiently manifested. Does the measure of two beats, as a bar of $\frac{2}{4}$ or $\frac{2}{2}$ time, confirm in any degree the conclusions we have arrived at with regard to the Octave? It does, and in an astonishing manner. Let us glance again at Ex. 5. There the motion from *b* to *d* and back again constitutes a complete vibration. We may represent this vibration by an up and down movement of hand and arm, and as we repeat those movements let each return to the point *d* be represented by means of a light blow on our desk or table. Each blow of the hand on the table will correspond to one complete vibration of the hand. It should be observed that in thus making one complete vibration the hand performs not one movement but two: a downward movement, and another movement of a similar kind but in the opposite direction. Such movements are exactly those performed in beating a bar of duple time. If we mark the upward as well as the downward movement of the hand by means of a sound, we shall of course, as formerly, obtain two sounds in the place and time of one. The question, What kind of measure corresponds to the consonance of the Unison? receives here its answer—for such a sound is the result, not of a single, but of a dual vibratory movement, and such a movement exactly corresponds to the movements of hand and arm in performing a series of complete vibrations. In such complete vibrations the blow on the table was the result of the downward beat only. The upward movement of the hand was necessary in order to accomplish the downward movement, but it was unnecessary to take account of it. It was there, however, and in the measure of two beats we do take account of it. It is the upward unaccented beat, corresponding to the Octave. The downward accented beat corresponds to the fundamental sound. The analogy between the consonance of the Octave and the rhythm of two beats is complete. It is so close that it can scarcely be closer.

We now come to the consonances of the Twelfth and Fifth. The Twelfth arises in the harmonic series immediately after the

Octave:  It is determined

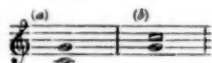
by the proportion 1:3—i.e., while the lower sound makes one, the upper sound makes three vibrations. Or, while the lower sound is that of the entire string, the upper sound is the result of the string dividing itself into three parts. Evidently the vibrational proportion is of some consequence for

the ear. The ear cannot, it is true, count the number of vibrations performed in a given time, nor, in the case of musical sounds of appreciable pitch, can it distinguish them separately. Nevertheless, there is no finer instrument than the ear in existence for the detection of any disparity of proportion. In this respect the ear is greatly superior to the eye. The difference between sixty and sixty-four natural objects, let us say, might easily be unrecognised by the eye. As sonorous vibrations, however, as musical sound, it would be impossible to deceive the ear. One vibration less, or one vibration more, and instead of the Twelfth, we would have the Octave, or the double-Octave. And here I may deal, and very briefly, with some of the objections that have been urged against any attempt to compare rhythm with consonance. One objection has already been touched on, viz., If rhythm is related to consonance, why do they differ so greatly in effect? Is it really necessary to enter into a long discussion as to why rhythmic motion affects us in so many different ways: how it evokes various bodily movements, as in the dance: produces in us the sensation of light, the utterly different sensation of sound, or of heat, which differs from all these? Further, it is objected that if consonance is due to rhythmic motion of the atmosphere, why then is the ear not aware of the fact? Why should it be? The function of the ear is not to reason why, but to register the rhythmic fact, and this it does in its own marvellous way. And to urge, as is frequently done, that the knowledge that consonance arises from certain proportions increases in no way the pleasure we derive from it, is surely the grossest ineptitude. Exactly the same may be said of musical sound itself. But, it is objected, rhythm affects us in quite a different way: e.g., in listening to a piece of music in $\frac{3}{4}$ time we are aware that there are three crotchets in the bar; we can count them, and it is just our delight in this orderly arrangement that explains the pleasure we derive from rhythm. Here we seem to be nearer the root of the trouble. The pleasure we derive from rhythm may and does depend on the fact that there are two, three, or four beats in the bar, but it does not depend on any purely intellectual knowledge of that fact. Out of a hundred people who succumb to the seductive strains of the latest popular dance, and who sway their bodies in conformity with its rhythm, how many could tell the correct time-signature? Probably less than half—very considerably less. Even if this be not true of dance rhythm, it is at least true of many popular tunes. Our rhythmic sense is to a certain extent inborn: it is a natural faculty, and not an intellectual preconception. Our feeling for rhythm expresses itself in rhythmic motion and, conversely, rhythmic movement evokes in us a corresponding pleasurable emotion. All of which affects not in the slightest degree the truth that between rhythm and consonance there exists a well-defined relationship. Because my ear, or perhaps my nose, is not aware of such a relationship, must we regard this

as proof that no such relationship exists? But it is time to return to our consonances.

We meet at once with an apparent difficulty, for while the ternary measure and the consonance of the Twelfth both arise from the proportion 1 : 3, the Fifth has the proportion 2 : 3. The Fifth appears to be as good a consonance as the Twelfth, being merely the simple form of this interval. Such is not the opinion of Helmholtz, who considers the Twelfth to be a better consonance than the Fifth. Let us, however, examine the matter for ourselves. The expression, 'identity of Octave sounds,' is convenient, but inaccurate. Although Octave sounds have a similar tonal significance, they are not identical. If we assert, in spite of this, that the transposition of the lower sound of an interval an octave higher makes no difference to the consonance or tonal nature of the interval, we surely forget a familiar fact such as the following:

Ex. 7.



Here the lower sound of the interval (a) is transposed an Octave higher (b), and the result is plain to all. Here is another illustration:

Ex. 8.



At (c) is the opening figure of a familiar double fugue, and at (d) the same figure, with the sounds *f* and *c* placed an octave higher. If octave sounds are identical, (c) and (d) ought to sound exactly alike. These facts are familiar, as Helmholtz remarks, to all who know a little of orchestration or of the art of writing for voices. In many instances, the substitution of a Fifth for a Twelfth, a Third for a Tenth, a Second for a Ninth, and so on, would mean disaster, the ruin of the tonal colour or sonorous effect desired. Similarly, a composer may prefer a Fifth to a Twelfth, but not because it is a better consonance.

Ex. 8.



The Fifth, however, is a simple and good consonance. Its proportion is 2 : 3. In 2 : 3, *i.e.*, 2 and 3 in the time of 1, or 2/4, 3/4, we have no correspond-

ing signature, for $\left| \begin{smallmatrix} 3 \\ 2 \\ 4 \end{smallmatrix} \right|$ does not represent

one time-signature, but two; it exhibits a rhythmical clash and opposition. To seek for the explanation of the consonance of the Fifth in such a rhythmic contradiction would be an amateurish procedure. On the contrary, we ought to discover here a very good reason for considering the consonance of the Fifth to be derived from that of the Twelfth. The Fifth cannot arise in the harmonic series except through the Octave. Besides, our fundamental sound—above which the Octave, and now the Twelfth, make their appearance—is becoming more and more strongly established as a tonal centre—a Tonic. Why consider the Twelfth to be what it obviously is not, and abandon our primary tonal centre for a new and secondary one? Further, is it possible to imagine that in the combined rhythm resulting from the clash of the measures 2/4 and 3/4, we actually find convincing evidence that the Fifth directly relates itself to the fundamental sound? And yet such is really the case. Such a combined rhythm evidently exhibits the proportions 1, $\frac{1}{2}$, $\frac{1}{3}$, 1. We may write this as a syncopated rhythm:

$\left| \begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \right|$ But if we have no particular

reason for preferring the more complicated version, the more obvious and direct grouping is:

$\left| \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right|$ This, at least, is the only

version that appeals to the syren; that somewhat stupid instrument refuses to take any account of the syncopation. It is also evident that the measures 2/4 and 3/4 mean nothing, if not that both 2 and 3 have to be considered as rhythmical wholes, and are determined as such by the unity of the complete bar. Now, if the rhythm:

$\left| \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right|$

&c., be performed on the syren at a proper rate of speed, there is heard the consonance, not of the Fifth, but of the Twelfth.

Let it be admitted, however, that in the rhythm of 2 against 3 there is frequently to be found a quite peculiar rhythmical charm, as in the familiar variation of Brahms, beginning thus:

The same may be said of the rhythm of 3 against 4—the proportion of the Fourth, although this interval does not find its consonance in such a proportion—as in the following, from the *Adagio* of Beethoven's 'Emperor' Concerto:

EX. 9.



Even the rhythm of 4 against 5—the proportion of the major Third—does not appear to have been considered too hopelessly bizarre or eccentric by some composers, as the following, from Schumann's 'Etudes Symphoniques' bears witness:



And all these are simple compared with other rhythmical combinations that will readily be recalled.

In the December issue we endeavoured to show how the ternary measure acquires rhythmical unity by means of the proportion of the Octave—i.e., 1 : 2 or 2 : 1. Also that between such a measure and the consonance that arises from the same proportion—i.e., 1 : 3—there must exist a well-defined relationship. Such a relationship is already manifest, for the Twelfth or Fifth, like the ternary measure, arises from the proportion of the Octave. In addition to what has been said above, certain acoustical facts confirm this in unmistakable fashion. Thus, if the two sounds that form the Fifth be heard together, a third sound, the fundamental itself, makes its appearance:



and, as if to remind us of the part played by the Octave proportion in the determination of the Twelfth, we cannot sound this interval without the Octave intruding itself:

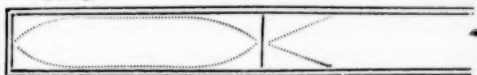


The summation tones discovered by Helmholtz prove the same thing. The summation tone resulting from the Octave is the Twelfth.

At this stage some reader may exclaim: 'How awful that such a beautiful theory should be utterly annihilated by the simple fact that in

certain instruments, such as the clarinet, and stopped organ pipe, where the first harmonic sound is the Twelfth, the Octave is not present at all.' We are not dealing with theory, however, but merely trying to discover certain important truths; and one of these truths is that the Octave will appear as a combination tone, as indicated above, when the Twelfth or Fifth is sounded, whether the instruments used are clarinets or not. Still more remarkable, in order to demonstrate the determination of the Fifth through the proportion of the Octave, it would be impossible to devise a more convincing graphic illustration than that presented by Nature herself in the resonance of the Twelfth produced by a stopped organ pipe, or in any instrument generating only the odd upper partial tones:

EX. 13.



Here the sound-waves exhibit the proportion $1 : \frac{1}{2} = 2 : 1$.

The same proportion, however, may be observed in a vibrating string that divides itself into three parts:

EX. 14.



If, as Sedley Taylor remarks, the time of vibration of that part of the string represented by the dotted line from *a* to *c* is that which a pulse occupies in transversing the two ventral segments *a-b* and *b-c*, then the complete sound-wave *a-b-c* will be to the ventral segment *c-d*, as $1 : \frac{1}{2} = 2 : 1$,

the proportion of the Octave. Thus the Twelfth is received into the unity of the Octave, and all three sounds are bound together in a larger unity. The analogy between the Twelfth, or Fifth, and the measure of three beats, is complete. The reader will have no difficulty in discovering as complete an analogy between quadruple time and the consonance of the double Octave, one so natural, that it almost fails to awaken in us any surprise. If the double Octave is the Octave duplicated, quadruple time is the duplication of the measure of two beats, the compounding of two bars of duple time. Nor should he have much difficulty, in view of what has been said above, in finding the answer to the time-worn objection—one that the amateur is constantly re-discovering—that all sounds of the harmonic series must be regarded as consonant with the fundamental, seeing that each vibration of this fundamental coincides with the first vibration of all the upper partial tones. This is the kind of supposition that one sets up for the express pleasure of knocking it down again.*

CANADIAN FOLK-SONG

BY MRS. FRANK LIEBICH

Very little seems to be known in England of the folk-music of Canada. Yet together with Canadian folk-tales it would yield a mine of wealth to explorers. Close on four thousand melodies have been collected, and that is considered a small amount compared with what awaits to be recovered. Until recently the old-world songs formed part of the upbringing of every Canadian peasant. They had been handed down orally ever since the French *émigrés* had followed the intrepid Jacques Cartier, when he sailed, in 1535, from the little Breton port of St. Malo to the newly-discovered Continent of America. The story of his entering the Gulf of St. Lawrence and making his way up the river as far as where Montreal now stands, of the incredible hardships he endured from the severity of the climate, of his returning with some of the natives to France and obtaining assistance from the King for further explorations, and of how he finally took possession of the land in the name of Francis I. of France, is all as romantic as any story of high courage, endurance, and adventure extant. In course of time many thousands of people hailing chiefly from Normandy and Brittany followed in the wake of the first emigrants. They formed a mixed crowd, representative of all sorts and conditions—farmers, peasants, craftsmen, gentry. They set to work establishing towns and villages, cultivating the land, and setting up trade with the Indians. Later, the whole country passed from

French to British rule. Under British administration the Gallic settler continued to live undisturbed on his own bit of land. He managed to retain the old traditional home atmosphere, and to exist entirely in a neutral world of his own making, in which he stored, as in a treasure-house, old traditions, craft, folk-lore, folk-music. It is not surprising, therefore, that the old bucolic ditties are still in vogue to-day, together with an endless variety of love songs and all kinds of chants celebrating a wide diversity of episodes in everyday life. Fairy-tales also abound, lending the glamour of imagination to the drab monotony of modern existence. The old French Canadian peasants vary their recital of Christian stories of Saints and angels with tales of werewolves and changelings, dwarfs, dragons, and all manner of water-elves and sprites. Many of the recorded traditional themes and melodies can be dated back to the time of the Troubadours and Jongleurs of France. This lends to the somewhat unromantic Dominion of Canada a glamour which has not been habitually associated with it, especially if it is realised that these Troubadour songs and lyrics were contemporaneous with the epochs that celebrated in Gallic verse the fatal love of Tristan and Iseult, the Song of Roland, the romances of Lancelot, of the Gallic Parsifal, and the songs composed by Chrétien de Troyes for Marie de Champagne. It was towards the end of the 12th century that those immortal stories of love and adventure first appeared to gladden the world, spreading orally over Europe from the North of France. Thus even in the hard-working, money-making, apparently prosaic Canadian world a substratum of poetry must always have been latent—for truly has it been recorded that from Gaspé to Montreal, from St. Jean d'Iberville to Ungava, all the immemorial French traditions, faith, belief, legend, and song were jealously fostered and preserved.

E. Gagnon's 'Chansons Populaires du Canada' (1865) is one of the best collections of these wild-flowers of song. A smaller compilation, with accompaniments by Margaret Gascoyne (1925), comprises a selection of twenty songs from the bigger volume. This includes several of the more typical and commonly known canoe or paddling songs, e.g., 'A la Claire Fontaine,' 'Le fils du roi s'en va chassant,' 'Le Plongeur' ('Isabeau s'y promène'), and others; also a cradle song, 'Sainte Marguerite,' and a round dance, 'Marian danse.'

La Rochefoucault, visiting Upper Canada early in the 19th century, speaks of his canoe journeys on the big Canadian rivers, accompanied by folk-songs which began when the paddle was picked up, ending only when it was dropped. One thinks of our once ideal boating river, now desecrated from London to Oxford with every species of modern so-called musical instrument and song-drive, dispersing their hideous echoes down the lovely Hurley and other back-waters.

In the foot-note to Thomas Moore's poem, 'The Canadian Boat Song,' written on the St. Lawrence, the Irish poet mentions the well-

* I have to thank Dr. A. T. Froggatt for his timely—and kindly—reference to two slight errors in my previous article. The F sharp of Ex. 12 was an oversight, unlikely, however, to mislead any who were aware of the difference between a major and a minor triad. As for the resultant tone of the major sixth, this interval has more than one such tone. The fundamental that 'generates' the interval 3:5, is one of them.

known folk-song, 'Dans mon chemin j'ai rencontré Deux cavaliers très bien montés,' with its refrain, 'A l'ombre d'un bois je m'en vais jouer.' This he took down, harmonized, and published; and ever after its melody called up for him the memory of the great river and the flight of his boat over the rapids.

I am not aware that Canada has produced any epoch-making composer. Nor am I of those who see any connection between a knowledge of his country's indigenous tunes and a man's achievement of a musical work that will place him in line with the greatest of past and present musicians. But just as we love and treasure a remembrance of our children's nursery days, so those artless tunes of a past, untutored period, recall the *naïveté* of a country's infancy, and refresh the mind in a manner similar to sensing the delicate fragrance of a spring flower after a prolonged exhalation of a strong-scented hot-house bouquet. And as the flowers in their yearly procession develop in grandeur and ornateness with the successive intensity of the sun's rays through spring and summer, so has music progressed from the simple folk-tunes of the world's infancy to the varied intricacy and beauty of consecutive periods in the progressive history of the art.

In a preface to the smaller volume of Canadian folk-song, C. Marius Barbeau remarks that in the desert of American uniformity the ancient rural districts of Quebec form a quaint oasis where industrialism and cupidity have not yet withered all local colour and individual bias and charm. Leisure and gaiety have not altogether vanished. Singing and story-telling in the old style are still casually indulged in.

It is indeed well that among the peasants these delightful amenities are still in vogue. But that the word 'casually' has to be used is to be regretted. Still, even so, it is to be hoped that the old songs will continue to be preserved in Canada, and that they will escape being shouldered out by inane negro ditties and the rest of the vocal and instrumental atrocities that are now so bountifully dispersed over the British Isles from across the Atlantic by certain members of Canada's energetic neighbouring nation.

We are easily surfeited, even with good things; and folk-tunes at one time, not very long ago, were becoming almost an irritant from protracted booming. They have to be ranked, however, in the world's history of music. And many charming little Canadian ditties are worthy to take their place in any collection of primitive song.

POPULARITY AND THE CLASSICS

BY ALEXANDER BRENT-SMITH

Much has been written lately upon what some people, with a delight in awkward mouthfuls, call the popularization of the classics. This means that the deranger, having selected some well-known tune, removes from it all its original touches of

genius, reduces it to the commonplace, disfigures it with a few rhythmic catch-phrases, and serves it hot with saxophone and drum. Actually this petty larceny has been rife for many years, as an inquiry into the popular songs of the past twenty years will prove.

Some time ago I read in a magazine article a few hints for writing popular songs. One was that the new tune should be something like a well-known tune so that it should be easily picked up, that is, that composers should imitate deliberately, though discreetly, the work of their predecessors, on the assumption that imitation is the safest road to success. These imitators did not always go to the classics for their models. Sometimes they pilfered from their brethren, as the dear children of Fagin used to practise picking the pockets of each other. In the year 1916 the world went mad over the tunes from the 'Bing Boys.' One of these tunes ran, I think, as follows:

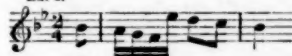
Ex. 1.



This tune certainly fulfils the law that the new tune should suggest a well-known favourite, and, though the original may not immediately leap to the reader's mind, the musical Sherlock Holmes will quickly unmask the impostor, and, by doubling the time of the first six bars, and halving the time of the last two bars, he will expose to the slower-witted Lestrade the 'Man who broke the bank at Monte Carlo.' Through lack of knowledge, I cannot estimate the exact debt of the popular song to its predecessors, but I in no way regret my ignorance. The debt of popularity to the classics, however, is considerable, and worthy a little attention. The frequent theft of Schubertian treasures is well-known, and probably every one is aware that the notorious Prelude of Rachmaninov, having broken the heart-strings of countless pianofortes, is now down and out, fox-trotting with some sentimental verse in the shady walks of life.

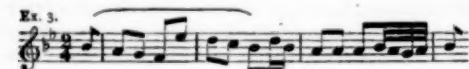
I will now examine other instances of pilfering which may be unknown to many, and which may be, for all I know, not pilferings at all, but merely the other half of a dual inspiration. When I was a child I heard a song (I know not whence it came, nor did I ever see a copy) which contained, so far as my recollection from childhood can be trusted, the following phrase:

Ex. 2.



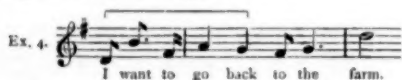
The words were, I believe, something to the effect that 'Granny is a queer old bird.' I have written it in the key of B flat, in order that its

similarity to the following may be more clearly seen:



which tune, as every one will remember, comes in the Allegretto scherzando of Beethoven's eighth Symphony.

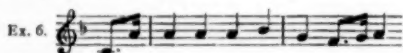
With the advent of the so-called Rag-time, the American debt to Europe became noticeably larger. Most of these rag-times had for their *poetical* foundation the story of some young full-grown noodle who was either lovesick for a dusky beauty in the backwoods, or else homesick for his broken-down, poverty-stricken birthplace, where lived his enfeebled (mentally and physically) and sorrow-laden mammy. In one such song, in which the young man explains in an undeniably jolly manner that he wants to go back to the farm, far away from harm, with the milk-pail on his arm, the composer, one who puts together, has used the May-morning motive from Wagner's 'Master-singers' with the happiest result:



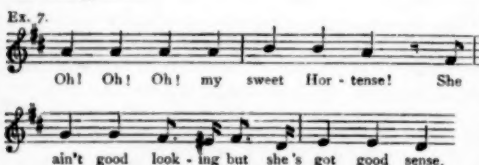
Another composer, also smitten with a homesickness for the land of his dreams, expressed his longings thus:



a sentiment previously expressed by Schumann in his 'Nachtstücke':

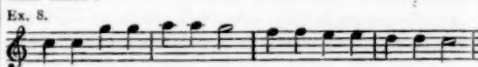


Recently there appeared a popular song which expatiated candidly, and not too kindly, upon the characteristics of a damsel whose name was Hortense. It apparently took two men to write the words, which begin, 'Oh, oh, oh, my sweet Hortense!' and if the proverb 'two heads are better than one,' is true, I would like very much to see the sort of line produced by one of these gentlemen, single-headed. The composer of the tune is not so honest, and claims for himself the following bars:



Why, I wonder, if the two poets are shameless enough to claim the honour of the verse, should the name of the real and only begetter of this tune be omitted? Or, if the name of the composer was not known for certain, why should not the familiar

title be mentioned? No one can fail to recognise this tune:



on which Mozart wrote a delicious set of variations, and which is universally known as, 'Baa, baa, black sheep.'

Fortunately, neither Mozart, Wagner, Schumann, nor Beethoven suffered loss by reason of these thefts, but alas, others living to-day have suffered, and still suffer from these depredations. At least, these fox-trotters might acknowledge the sources of their inspiration, giving honour where honour is due. On second thoughts, perhaps it is as well they do not acknowledge the originators of the tunes; otherwise they might refer to the honoured men of old as Dicky Wagner, Bob Schumann, and Jacky Bach, and the last stage of their conduct would be worse than the first.

MANUSCRIPTS IN A MUSEUM

By THOMAS ARMSTRONG

It is easy enough, when you know a man well, to see in his handwriting indications of characteristics which you have found him to possess; and the whole study of character in writing, despite the large claims of its amateurs, is very widely open to the attacks of the sceptical. We all find our writing vary from day to day—our health, hurry or anxiety, and the quality of the paper and pen, each leaves its mark. Yet over and above all these influences there remains a certain constant quality that may probably be relied on as a rough indicator. And although you would not expect, as you wandered about among the manuscripts of famous or infamous men, to deduce anything much, or that little with any certainty, still it is interesting to find your ideas of the writers shaken or confirmed. A striking example is seen in the case of the three Tudor kings—Henry VII., Henry VIII., and Edward VI. The main indications stand out clearly: the first is a small, careful, and thrifty, but strong and capable style; the second is fuller, more slapdash, less wary, and certainly less controlled; the third completely changes into a clear and beautiful scholar's hand, that speaks plainly of a quieter temperament, not mean, but at home in the study rather than at the exchequer or in fields of arms. Too definite to be coincidental, again, is the contrast between the backboneless, sprawling hand of Villiers Duke of Buckingham, and the firm determination of Cromwell, whose signature and letter lie close to those of Charles's favourite.

It is no surprise, either, to find a beautifully-written and neatly-arranged letter of Jane Austen. One would have had it so, just as Carlyle's script must have been small, not with Jane Austen's uneventful quietness, but with his own jerky irritability; his words stuck on to the paper with the jab of an impatient man. Keats's gives less than was to be hoped; there is weakness in it, and a round softness, which may be accounted for

by the lack of energy that came of ill-health. And there is no quality of greatness, so far as the casual reader can see; certainly, beyond the faint, rather feminine sensitiveness, no indication that the same hand wrote out 'La belle dame sans merci' and the letter telling his sister of an invitation to spend the summer with 'Mr. Shelley, a gentleman residing at Pisa.' Byron too is weak, but not merely weak; there is dash in the writing, and a look of authority, as well as something of the bravura quality of the letter itself. He is in dire need of money, as usual, and writes to his lawyer, from Athens:

Yours arrived on the 1st inst.: it tells me I am ruined.—It is in the power of God, the Devil, and Man, to make me poor and miserable, but neither the *second* nor *third* shall make me sell Newstead, and by the aid of the first I will persevere in this resolution—My 'father's house shall *not* be made a den of thieves'—Newstead shall *not* be sold. . . . I am some thousand miles from home, with few resources and the prospect of their daily becoming less, I have neither friend nor counsellor, my only English servant departs with this letter, my situation is forlorn enough for a man of my birth and former expectations:—do not mistake this for complaint, however, I state the simple fact, and will never degrade myself by lamentations. You have my answer, &c.

There it is, once and for all, including a very sketchy rendering of a New Testament quotation, and never to be mistaken for lamentations. How far it is sincere no one can say; yet, sincere or not, it is all very effectively done, and, in its way, magnificent, as Byron clearly felt it to be.

In an adjoining case, where the musicians are kept, there are one or two surprises. Wagner's sweep and power, as these are felt in the winding-up of 'Götterdämmerung,' or the 'Meistersinger' quintet, seem to indicate a dashing and impulsive way of writing. It is disappointing to find the People's Chorus from 'Rienzi' sketched out in such a small, neat manuscript, with very few corrections or erasures, and no signs at all of impatience or hurry. Schumann is a surprise, too; at any rate one cannot believe that the composer of the stolid, four-square Quintet, put on paper these vague and spidery-looking marks. It was the weaker Schumann, the over-sensitive, unbalanced man, who wrote these pages—the composer of 'Blumenstücke' and 'Papillons,' whose mind sometimes seems unable to pursue any thought with a moment's constancy, and to flit almost aimlessly from one idea to another.

Mendelssohn, on the other hand, is just what one would have expected. There is an anthem here, neatly and beautifully written out, with title-page and dedication to C. B. Broadley, Esq., complete with scrolls and flourishes, that is a joy to behold. Mendelssohn would have been as much ashamed, one feels sure, of a blot on the page, as he would have been of a technical blunder in the music itself.

Why, O Lord, delay for ever
Smiles of comfort to impart?

is the title of the work, but the whole thing, with elegant slurs and graceful, upright notes, is so obviously debonair, that one cannot believe there had really been any serious delay in the supply of smiles of comfort. Mozart is neat, too, and small, but not in the same way; there is more weight about his writing, which gives a strong impression of virility and determination, and is strikingly modern in style, curiously, in fact, like Vaughan Williams's script at its best. The quavers, unlike Mendelssohn's, which are often made with great care, are done quickly in one stroke, with a pressure and then a swift curl of the pen; but the sense of speed never becomes one of hurry. For this you must turn to Handel. His Motet, 'As pants the hart,' with all its massiveness, gives an impression of simple rush, as if the composer were already thinking of another work, and could not wait a moment to jot down the present one. It is in marked contrast with his ordinary hand-writing; for a letter to the Keeper of the Ordnance Office, referring to the loan of kettle-drums for performance of some of his oratorios, is in a strong and slow script, giving the impression that Handel expressed his thoughts far more fluently in music than in the written word. It is noticeable, too, that twice out of three times he writes 'As *pants* the hart.'

Beethoven's sketch for 'Adelaide,' which is in the same case, is frankly a kind of musical shorthand. The notes are tiny, and at first seem to have been set down with slow pains, as if no thought would come. Later on there is obvious hurry, and a feather in the pen is carelessly disregarded, with the result that one passage becomes a long, attenuated blot along the page, while the bar-lines tend more and more towards the horizontal. Work must often have been terribly galling to Beethoven, with notes and rests such an inadequate outlet for all the turmoil of his mind.

There is no thought of turmoil in the manuscript of Bach. The A flat Fugue is here, No. 17 in Book 2, with the splendid subject set down by a hand that worked as strongly and unhesitatingly as the brain behind it. You could not mistake it, even if the MS. were without name or title. The notes themselves are firm and indubitable statements of fact, and there is fine confidence in the curved sweep with which the groups of semiquavers are harnessed together. It is clearly a work of maturity. It was, in fact, probably written when Bach was about fifty, though there is no getting at the exact date; and it is unlikely that earlier compositions, written before technique and character had finally moulded themselves, would be penned in this unalterable way. Yet no doubt the makings of it all were there, just as in the small boy who found his own way into Johann Christoph's music cupboard, there were the makings of the determined, slightly short-tempered organist who was so ready to quarrel with the subdeacon of St. Nicholas's about the choosing of hymns. It is good for us to be able to see the old man's writing, and even the lines on the MS. paper drawn out by hand—perhaps his own hand,

perhaps the hand of a well-managed wife, or of one of the children. Perhaps, even, a hundred lines was a form of punishment in that establishment, too: it has certainly been heard of elsewhere.

One thing I do regret here, that there is no manuscript of Ravel's. It is perhaps too early yet, but it would be interesting to see whether the writing is as neat and perfect as the music—with elaborate delicacy that comes not of ease but of patient, laborious work. Nothing of his could be without some unexpected and charming mark of individuality; and at the moment, after an hour spent in these profitless imaginings, I feel very friendly towards the man who chose

Le plaisir délicieux et toujours nouveau d'une occupation inutile,

as a motto for one of his works. I think it was Henri de Regnier who wrote it. In any case, you can see for yourself on the first page of 'Valse Nobles et Sentimentales.'

'DER DOPPELGÄNGER' PROBLEM

By JOHN COATES

Mr. Richard Capell's excellent solution of 'one of the classic problems of the song-translator' and the very difficulties which he points out, have set me trying to see whether it may be possible to get at Heine's idea without interfering at all with Schubert's note-values, and I submit the following attempt:

'THE SHADOW-DOUBLE'

STILL is the night, the streets are deserted,
'Twas in this house here once did dwell my dear;
'Tis long ago since she departed,
The house as of yore still is standing here.

And yonder is one who stares up in yearning,
His hands he's wringing in heart-rent despair;
I shudder—his features as discerning,
The moon breaks through—'tis myself standing there!

Thou shadow-double, familiar so pallid!
Why apest thou the lover's woe,
That tortured me as here I dallied
On many a night of long ago?

Ad Libitum

By 'FESTE'

The matter of tearful response to music, discussed last month, seems to have roused a good deal of interest, if I may judge from correspondence received. Only one reader, however (Mr. Felix White), is so courageous as to write a letter for publication. The rest are shy.

My first feeling on reading the correspondence is one of agreeable surprise. I thought we were all getting blasé and anti-romantic, but it appears that, after all, I was mistaken.

Mr. White's letter (*see p. 933*) covers a wide range. Some of the passages he mentions affect me very little. On the other hand, he reminds me of several that have touched the spot repeatedly. My little list last month made no pretence to being exhaustive; it merely included a few examples that occurred to me at once. Thus, Mr. White mentions the Bach cantata, 'God's time is the best,' but he does not say what movement or passage he has in mind. I wonder if he succumbs at the point where I am always bowled over—at the close of the chorus, 'It is the old decree,' where the three lower voices cease on a discord, and the soprano, after a brief suspension on the D flat, proceeds to spin out a delicate semiquaver passage over a throbbing bass note.

Wondering if Parry had noted this passage, I have just turned up his 'John Sebastian Bach,' and find that he, too, had been captured. For the benefit of readers who have neither the book nor the cantata, I quote:

The sentiment, 'It is the ancient law, man, thou must die!' is given to the three lower voices of the chorus in a fugal manner, expressing something of the sternness of fatality, but it is answered by the sopranos offering the suggestion of consolation in the words, 'Yea, come, Lord Jesu.' The close of the chorus is one of the most wonderful examples of the vividness of Bach's musical perception of things external to music. The lower voices continue to reiterate the gloomy words, 'Man, thou must die!' while the trebles refer to the other aspect of death, as the door through which the personal communing with the Saviour, the Beloved of the Soul, is to be attained. The pathetic utterance of the word 'sterben' by the lower voices breaks off abruptly; while the trebles, as it were floating in a higher region, keep the mind occupied with the idea of the coming of 'the Lord Jesus,' by the use of a strangely beautiful passage, which seems hardly to end at all, but merely to dissolve into space. There can hardly be any more suggestive use of the melismatic device in all music!

This extract from Parry reminds me that I ought to have mentioned the effect, throughout the chorus, of the contrast between the alto, tenor, and bass fugue (the voices all written low, the bass having several low E's, and even an optional low C), and the entry at intervals of the soprano. Well sung, with pure, steady, treble tone (not the astringent wobble that is the vogue among soloists to-day), the chorus is an astonishing example of what may be done by so simple and obvious a contrast in vocal tone-colour. Here is the actual close of the chorus:

Ex. 1.

S. *pp*
Yea, come, Lord Je -

A. T. B.
ster ben,
(die)

Accomp. *pp*
Bass.



As Mr. White says, Bach is a rich fount, but I must resist the temptation to pause on him. I could tell of the knock-out blow once given me by a single chord in one of the chorale preludes. . . .

Only one other point in Mr. White's interesting letter can be touched upon. He mentions 'Till Eulenspiegel' as being 'strange in this connection.' But is it? I have heard this work many times, in the concert-hall and on the gramophone, and the passage where Till, brought before the justices, tries to brazen it out with one last quip, always makes me choke. 'Till' is by far the most human work Strauss has written, and for that reason will probably be held, in the long run, to be his best. For me, it is worth a stack of 'Zarathustras' and 'Heldenlebens.'

Here is a long confession from a writer in the City—seven large, closely-written pages. He leads off by admitting that he is 'an extraordinarily lachrymose individual where music is concerned.' As a choirboy he often had to open his mouth and wave his lips (so to speak), making a show of singing when heart and throat were too full. The exciting climaxes 'did for him,' he says. The close of 'The heavens are telling,' 'where the bass scales roll up towards the stationary treble,' the 'Hallelujah Chorus,' 'Worthy is the Lamb,' a roll of drums when an orchestra joined in the service—these things laid him out regularly. He must have had a damp youth, and his manhood is no less humid. He hates to produce a handkerchief and dam the flowing tide in public (who doesn't?), so he has to clutch his face with his hands, while the unmanly drops trickle through his fingers, 'much to the disgust of whoever happens to be my companion—my unfortunate fiancée in these days!' (I hope the lady won't see this—or at all events that she won't identify my correspondent . . . !)

He says the afflicting passages are too numerous to specify, and then specifies a whole string of them—the gorgeous polyphony of the opening chorus of the 'St. Matthew' Passion' (I'm with him there, but the actual moment of my surrender is at the entry of the *ripieno* chorus of trebles with the chorale. With two choruses and two orchestras already weaving their spells it seems that nothing can be left—the last word has been spoken; and then John Sebastian lays still one more card on the table, and sweeps the board); 'the climax of the development in the first movement of the

ninth Symphony; the introduction to the Siegfried-Brunnhilde duet; many bits in the 'Mastersingers.' And he speaks, not without relish, of 'a terrible rainstorm during Brahms's "Requiem," at "But the righteous souls,"' &c.

Perhaps the most interesting point in the letter is this: the writer is a capable semi-professional, an F.R.C.O., who generally does his own music-making. He is unable to attend many concerts, and he thinks that part of the overwhelming effect some music has on him is due to the fact that what he hears at concerts is, technically and interpretatively, so far superior to what he hears at other times. (The reader will remember, as an example of this, the experience I related last month of the mere opening chords of the 'Mastersingers' Overture bringing tears to my eyes by their sheer perfection in tone and ensemble, coming, as they did, hard on some wretched singing I had just heard elsewhere.) But I don't think that a technically perfect performance needs to be contrasted with an indifferent one in order to affect us emotionally. The longer we live the more susceptible we become to the appeal of the technical side of composition—beauty of form, the easy mastery of some problem in construction, and so forth. And the same probably holds good in performance to a greater extent than we imagine. It is humbug to pretend (as many people do) that a technically flawless performance is necessarily cold. Some even seem to think that a goodish proportion of wrong notes is indicative of a poetic and musical temperament. But as there are plenty of bungling players and singers with the temperament of a codfish, it is clear that mere inaccuracy is an unreliable thermometer. Yet the attractiveness of a difficulty overcome with ease is such that if one of these codfish acquires technical mastery, his performance will be far from negligible. If he can play the notes fluently and correctly, with the modest amount of nuance and flexibility that may be expected from one so completely withdrawn from his native element, he will enable the composer to deliver his message sufficiently to move us, if there be any moving quality in it.

A well-known composer and conductor, who says the subject interests him intensely, writes agreeing with me as to the passage in 'The Death of Minnehaha,' and goes on:

Two performances I always remember moved me so that I wept like a silly kid—the first performance of the 'Rose Cavalier,' at Covent Garden (the particular passage being the Trio of the three women in the last Act), and Tchaikovsky's 'Romeo and Juliet' at a Philharmonic concert conducted by Mengelberg, the passage here being the second subject. I have often heard the work, before and since, but this is the only occasion on which it had that effect. We are peculiar creatures.

If Mr. Frank Howes, or some other musical psychologist, could get my correspondent in a corner, and catechise him as to his doings just previous to that Philharmonic concert, he might be able to say why the second subject affected him on that evening and never at any other time.

The reference to 'Minnehaha' reminds me of the odd fact that the passage I referred to last month is based on a series of chords that I detest—as indeed do most musicians, so threadbare has it long since become. I should have thought any passage based on this formula:



would have made me scoff, no matter how they were dished up, or to what text they were set. I almost blush when I think how easily I fell before it, and am saved only by the reflection that a host of others fell with me.

Yet one more letter must be quoted. A Bristol reader says she has only once been moved to tears by instrumental music, and that was during a performance of Quilter's 'Children's Overture,' under Wood. When the little tune 'I saw three ships' entered, she wept. She had no association with the air, and thinks the setting must be responsible. That Gervase Elwes's singing of the 'Wenlock Edge' cycle should profoundly affect this correspondent is not strange. (But a mere reading of the poem leaves her untouched.) On the other hand, when she hears Harold Samuel play Bach, and an old French piece called 'Les Tourbillons,' she has much ado to keep from laughing aloud.

This reference to the pianoforte recalls the significant fact that nobody seems to be deeply affected by that instrument. One writer says that although he loves pianoforte music, it leaves him unmoved. All the evidence, direct and implied, seems to point to its fatal defect—lack of *sostenuto*. The violin can search our very heart-strings, the human voice can do so even more easily (thanks to the aid of words), the organ at times, a chorus very often: all these can give us sustained melody. The pianoforte can stimulate us, and is perhaps capable of a greater variety of amusing effects than any other instrument; but its inability to draw a long melodic line is fatal to its doing more. There is irony in this, seeing that its repertory is rich in music bearing highly emotional labels.

The conclusions that seem to emerge from this inquiry are: (1.) The emotional appeal is greater in concerted than in solo music, the combination of chorus and orchestra being specially potent. (Here there are two extra-musical factors: (a) the text, and (b) the effect of a large number of people doing something in common. Hence the fact noted by Berlioz—that a single soldier grounding his musket was insignificant, whereas a regiment doing it was overwhelming, both to eye and ear.) (2.) The actual quality of the music is often

a negligible point, especially in large-scale performances. (3.) A passage may move us profoundly one day, and fail to touch us on another. (4.) The comparative failure of the most popular instrument of all—the pianoforte—to achieve a really poignant effect. (Query: Is this failure the result, not only of its being a percussive instrument, but also of over-familiarity? It is so much of a 'standing dish' that it must lose something of its appeal.) And (5) the significant absence from the letters of the names of any of the so-called 'advanced' composers. (Many of these are avowedly opposed to emotional appeal—probably on the 'sour grapes' principle: if you can't write music of that sort pretend you don't want to. Among living composers Elgar seems to be the only one able to unseal the fount. So far as I am concerned he has done it regularly with 'Gerontius' and the Violoncello Concerto. I dare say, however, that I am not alone in having piped my eye at one point in 'Petrouchka': the later Stravinsky is as dry as the remainder biscuit.)

On (5) one of my correspondents says:

This seems to me to be a weakness of modern music, despite its excellences in other ways (refinement, workmanship, &c.). To my mind, emotional power is the secret of great music (though, of course, it need not affect everybody to tears), and our next great composer will be the one who shall reveal an emotional content in all the vast technical resources we now have at our command, through the necessary and praiseworthy pioneer efforts of our modern writers (all praise to them, though they may fail to achieve the universal appeal, which after all is the gift of only one or two men during a century).

This is true, I believe. Composers as a whole are too busy exploring new effects; and the very richness of instrumental media is at present a handicap. The elaboration of sonorities and colours tempts the composer into bypaths, and distracts the hearer, interesting though he may find the result. In fact, that epithet, 'interesting,' so often applied to contemporary music, is a sure sign of a fatal defect. Whoever thinks of the finest of Bach, Beethoven, or Wagner in this way? To call the ninth Symphony 'interesting' is only a degree more fatuous than to call it 'pretty.'

I hope this rather lengthy discussion of the emotional appeal of music has not been useless. Some future writer on musico-psychology may be able to glean from it one or two points; and if it helps the average listener to distinguish between the appeal that is superficial, or due to extra-musical causes (including the state of his liver), it will help to develop his critical faculties. In fact, a lecturer could base a valuable 'musical appreciation' lesson on a frank examination of the emotional reactions of his audience.

Finally, I wish to add a few lines on a point only touched upon above—the importance of a performer letting a composer deliver his message.

Listening to pianoforte recitalists, I have often been staggered by the manner in which eminent performers play havoc with the clearly-expressed intentions of the composer. Usually the *tempo* and rhythm are the departments concerned. In Mr. Frank Howes's book, 'The Borderland of Music and Psychology,' he pillories (rightly) the playing of four organists in the matter of *tempo*, giving in notation the actual distortions, registered by some scientific means. But organists are old (almost licensed) offenders in this way, and they have at least some excuse in the unrhythmic nature of their instrument, and perhaps even more in the circumstances of much of their work—accompanying a widely-dispersed and uncondensed crowd, &c. But there is no excuse for pianistic stars, and it is high time some powerful critic in the daily press took up the matter. I could fill pages with examples, but I give two only. In Brahms's G minor Rhapsody a good deal is made of a couple of themes in triplets. Here is the first:




I have heard this played in such a way that a hearer unfamiliar with the passage, could not have identified it. I have attempted to express it in notation, but have been compelled to give it up as a bad job. Is such distortion justifiable? Doesn't it pass beyond elasticity (which we desire) into bad time (which we don't)?

The other example is, in some ways, even worse. Brahms carries on this figure:



for long stretches, *mezzo-voce*, and its significance in the mood of the piece is familiar to all who know the Rhapsody. Clearly Brahms wants a quiet undulation—a kind of throb, and perfect equality seems an essential. This is what one well-known player usually made of it:



Here the 'interpretative freedom' has changed the undulation into something nearer a galloping horse. The gallop may be over turf, or with muffled hooves, but a gallop it is, none the less; and away goes the mood of the piece. If Brahms had wanted the rhythm , wouldn't he have written it? Had this Rhapsody been for orchestra, or a chamber ensemble, both passages would have been played as written, with no cause for complaint on the score of lack of feeling. Why should not the same method serve for pianists? Can nothing be done to show them the difference between free time and bad time? Or must we (and composers) continue to suffer from distortions cloaking themselves under that blessed word *Rubato*?

NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXI.—ROBERT WHITE

Although some confusion exists between the present distinguished composer and organist and two other Whites of the first decade of the 17th century, yet the memoir of Robert White by Mr. G. E. P. Arkwright, in the second edition of Grove's 'Dictionary of Music,' is the fullest and most accurate that we have, while the recent publication of his works in the splendid Carnegie Trust edition ('Tudor Church Music,' vol. 5), is a feast for students of Tudor music. However, a few facts have escaped previous delvers, and therefore it may be well to include this remarkable Elizabethan composer in the present series.

Robert White (also written Whyte and Whytt) was born about the year 1533, and was almost certainly the son of Robert White, organ-builder, of London, whose brother John was one of the servers of the Chamber in 1537. One of the earliest references to White is in an entry from the Churchwardens' Books of St. Andrew's, Holborn, under date of 1553, recording payment of £5 to 'young Whyte for ye great orgaynis which his father gave to ye church.' Mr. Arkwright adds that this organ was pulled down in 1572 by 'young Whyte without the leave of the parish.' On referring to the original records it is evident, however, that it was not young White, but a certain Langston, a churchwarden of St. Andrew's, who is stated to have 'sold away the great organes (given by Mr. Whyte) to Westminster Abbey for £10 10s.' (*Musical Times*, March, 1905.)

Evidently young White became a chorister at Westminster Abbey, and he must have studied music under Dr. Tye to some advantage, for on December 13, 1560, he graduated Mus. B. at Cambridge. Early in 1561 he was appointed Organist and Master of the Choristers of Ely Cathedral, *vice* Dr. Tye (who had retired after twenty years' service), and in 1563 he married Tye's daughter, Ellen.

White remained at Ely from 1561 to 1566, and in the latter year went to Chester Cathedral as Organist and Master of the Choristers, being succeeded at Ely by John Farrant. In an annotated copy of Morley's 'Introduction' (1597), belonging to my friend, Dr. A. H. Mann, of King's College, Cambridge, the fact of his being organist at Chester is noted by Thomas Tomkins. From Dr. J. C. Bridge's 'Organists of Chester Cathedral' (1913), it appears that White received four shillings for his services at the Chester Whitsuntide Mystery Plays in 1567 and 1568.

In 1570, White left Chester for Westminster Abbey, where he succeeded John Taylor. His daughter, Margery, who had been baptized at Ely on December 23, 1565, and his wife, Ellen, with an infant daughter, Anne, accompanied him to Westminster, and the family lived with his father Robert. One of the few details regarding the composer's tenure of office as Organist and Master of the Choristers at Westminster is a bond dated December 29, 1572, concerning the sale of the organ of St. Andrew's, Holborn, to the Abbey for ten guineas. His daughters, Margaret and Elizabeth, were baptized at Westminster on June 7, 1570, and February 24, 1571 respectively, and a fifth daughter, Prudence, was baptized on August 23, 1573.

Like his friend, Sebastian Westcote, of St. Paul's, White (who was also a Roman Catholic) supplied music for the plays presented at Court by the Children of Westminster between the years 1570 and 1574. However, the plague of November, 1574, carried off the composer, his wife, and two children. White made his will on November 7, 1574, and died a day or two later, being buried on November 11 at St. Margaret's, Westminster. He bequeathed £3 to his father, Robert White, 'and all such his household stuff and goods which he did bring unto me at or before his coming to me.' He also left four pence to each of his choristers. His widow, who survived him only ten days, made her will on November 21, and left a bequest to her father-in-law, Robert White.

White's works are well-known, and are now accessible to students in 'Tudor Church Music' (vol. 5); also an excellent list of them has been published by Mr. Arkwright. As a Roman Catholic his Masses and most of his Motets are set to Latin words, but he wrote half a dozen English anthems in his official capacity. As early as 1581 a writer, 'G. T.' in the MS. Part-Books in Christ Church Library, Oxford (984-988), has the following Latin couplet in praise of him at the end of White's 'Lamentations':

Non ita moesta sonant plangentis verba prophetæ
Quam sonat authoris musica moesta mei,

which has been thus translated:

Sad as the mourning Prophet's words fall on the ear,
More sad to me the music's tones appear.

Again, in the same MS., at the end of the 'Precamur sancte Domine,' is written:

Maxima musarum nostrarum gloria White,
Tu peris, æternum sed tua musica manet,

of which the following is a good translation:

Thou diest, White, chief splendour of our art,
But what thy art hath wrought shall nevermore depart.

Ten years later, in 1591, John Baldwin, 'singing man of Windsor,' in his account of the leading musicians of this period, thus writes:

I will begin with White, Shephard, Tye, and Tallis,
Parsons, Gyles, Mundy thould, one of the Queen's palace.

Morley, in his 'Introduction' (1597), includes White as not inferior to the best of the foreign composers, and quotes him, with Orlando di Lasso, as a musical authority. Burney printed his 'Lord, who shall dwell,' for five voices, and Barnard his 'The Lord bless us,' which, adapted to new words ('O Lord, rebuke me not'), was printed by William Husbands towards the close of the 17th century. White's 'Lamentations' for five voices, as well as his set of same for six voices, are, as Mr. H. B. Collins writes, 'among the most remarkable works bequeathed to us by an English composer of the 16th century.' Very beautiful, too, are his settings of the Magnificat, dated 1570, 'Deus misereatur nostri,' in six parts, 'Tota Pulchra,' also for six voices, and a four-part, 'Libera me.'

Dr. Ernest Walker in his 'History or Music in England,' says:

Whyte's music is definitely of the newer school; the old angularity of phrase is much less frequent than in the earlier work of Tye, and the material is thoroughly mastered. A sort of delicate, grave charm hangs round his compositions, e.g., his 'Peccatum peccavit,' or the anthems 'The Lord

bless us' or 'O how glorious art Thou' or 'O praise God in His holiness,' the last of which shows more vigour and movement than his quietly dignified genius ordinarily attained. Though in essential grandeur of phrase his style is not inferior to those of Tye and Tallis at their best, it is as a rule, so to speak, more feminine than theirs; it is easy to see its close connection with Tye's in technique, but, speaking generally, there is less directness and more subtlety. The individuality of utterance is very remarkable; in a very few years English music had travelled miles beyond the older purely impersonal attitude of the mere handmaid of the Church. Tye, Whyte, and Tallis are the three men to whom this advance is primarily due, and Whyte, though far the least known of the three, is fairly to be reckoned—even remembering that Palestrina and Lassus were contemporaries—as among the very greatest European composers of his time.

Music in the Foreign Press

JANACEK

In the August *Revue Musicale*, Erwin Felber writes on Janacek, praising not only his operas (of which one only, 'Jenufa,' is popular so far), his songs, and his instrumental music, but his theoretical works—a Treatise on Harmony and a book on 'The Structure and Connection of Chords.'

ANIMALS AND MUSIC

In *Die Musik* (September), R. Hennig refers to new experiments carried out in France on the effects of music upon animals:

A definite instrumental combination (e.g., piano-forte, flute, and violin) is distinctly pleasant to certain dogs, and as distinctly unpleasant to others. One dog was found to whom Beethoven's music proved repellent, but Handel's attractive. No single dog seemed to like Wagner's music. Horses dislike the sound of bow instruments. A hare was attracted by part-songs sung by male voices. He would appear, and listen spell-bound, but vanish as soon as the singing stopped.

A BELGIAN MUSICAL MONTHLY

Since the disappearance of the *Guide Musical*, Belgium has had no musical periodical of her own. Let it be hoped that the newly-founded *Revue Musicale Belge* (whose editor is the composer, Paul Gilson) will find adequate support. The June issue (the only one to have reached us so far) contains articles on the musical competition festivals at Hainaut, on the late Belgian composer, Erasme Raway, and on Nicolas Daneau, the present director of the Mons Conservatoire. Daneau, born in 1866, is the author of many cantatas, a couple of operas, and various instrumental works. He is described as one of the foremost Belgian composers of to-day.

HUGO WOLF'S 'MÖRIKE LIEDER'

In the same issue, J. de Bruycker writes:

In the 'Mörrike Lieder' sadness reigns unallayed. These continuous wails and plaints beget exasperation. They are entirely characteristic of Wolf's disposition, of his incurable sadness and weariness. He seems so crushed by fate that one wonders where he found the strength to put pen on paper in order to express his woe. But when for a while a ray of hope appears, the change is absolute, and his music expresses the imaginary, disproportionate optimism in which those

who suffer now and then seek refuge. Wolf is very Wagnerian—too Wagnerian. He seems to have lacked the courage to create his own idiom, and striven to use the language of the superman Wagner to translate the tears of weaklings.

MODERN ITALIAN COMPOSERS

The July issue of *Il Pianoforte* contains an article by A. Bonnacorsi on Ettore Desderi:

Desderi's works are unpublished; the principal are his incidental music to 'Antigone,' a Violin Sonata, a 'Cello Sonata, a Pianoforte Sonatina, and songs.

The August-September issue contains a long and thoughtful article on Ildebrando Pizzetti's dramatic works, by G. M. Gatti.

WAGNER ON THE BÜLOW DIVORCE

An unpublished note from Wagner's pen, dated September 7, 1869, is communicated by Seb. Rückel in the *Zeitschrift für Musik* (May).

After explaining that in the middle 'sixties, an increasing outpour of slander had made a separation between Bülow and his wife unavoidable if Bülow's honour was to be protected, Wagner goes on:

What delayed this solution was our common faith in King Louis of Bavaria, under whose protection we hoped to work united towards great artistic achievements. But when this hope proved futile, the ultimate bond was torn which might and would have held the three of us together at the cost of heavy inner sacrifices.

M.-D. CALVOCORESSI.

Points from Lectures

The vacation lecture period has drawn to a close. Three of the Courses were referred to last month; some others, equally interesting, were necessarily held over for notice now. First, attention may be paid to the Scottish Summer School in Music and Music Teaching, held at Edinburgh. In one of her lectures on 'The Art of Speaking,' Mrs. Tobias Matthay made a general remark on the purpose of education which should always be borne in mind: education was drawing out, not dumping in. It must be remembered that children were so diverse. The teacher would find that attention was better than anxiety, that intelligence was better than cleverness, that vitality was better than energy, and that wisdom was better than information. To speak verse properly, she said, one had got to be aesthetically alive, and to be willing to make imaginative effort. While she had no quarrel with the word 'elocution,' a little voice-production, a little articulation, a little memory training, too often passed for elocution. The possession of a voice was no guarantee of interpretative ability, and expression could be a veritable snare in the path of the unwary. It was the fault of teachers if they allowed themselves to become mere practitioners of elocution instead of interpreters of the poet. A sense of balance could be acquired, and there were four essentials—foundation, preparation, quality, and unity.

Miss Mabel Chamberlain in her talk, at the same Course, on 'Ear-Training for Juniors,' said that, great as was the educational value of the gramophone, she thought that some people expected it was going to do everything in the schools. She did not think that anything could make up for the little patterns which

the teachers gave with their voices or at the piano-forte. The gramophone fell short when it came to vocal work, for, while great improvements had been made, there was still a tendency towards nasal tone, the very tone they wanted to avoid.

Mr. Ivor James, 'cello professor at the R.C.M., spoke of the original use of the 'cello for strengthening the bass parts of vocal music, particularly the music of the church. Apparently only men played the 'cello in those days. There was no record of women players until comparatively recent times. It was with the invention of the end pin that the instrument became really available for women to play, and in a quarter of a century the proportion of women to men players had changed so much that from there being double the number of men to women, there was now only a seventh the number of men to women. The system of fingering of Dupont, Mr. James thought, was the only one which tended to beautify the 'cello as a solo instrument.

A general survey of school music carried Mr. Herbert Wiseman at the Edinburgh Course into many by-paths. He indicated some advances: the leaving-certificate in music instituted in Scottish schools; the recognition of music as a subject for the University preliminary in England; the number of school courses issued by publishers; the time given by young composers to the problem of school music; the revolutionising of teaching by the gramophone; and the development of the player-piano. But mechanical aids, he added, could never take the place of the teacher. The musical salvation of the country would come through the music class rather than through the individual pupil. The continuation class scheme and the development of choirs in factories and other organizations had a great future. As a general rule, for school songs the aim should be quantity rather than finish, but beauty of performance must also be cultivated. On that side the standard had gone up almost beyond recognition, through the festival movement. The ideal form of concert for children, to be of educational value, was the orchestral concert. As to appreciation, if a child was to grasp some composition, he must first of all read the tune. Without a systematic scheme of sight-reading, school music was never going to improve. To get the joy out of a concert or the gramophone, get the annotations over first. Isolated concerts were not of much use. The difficulty was to get teachers with sufficient love of music to teach it lovingly.

Mr. Calvocoressi gave the Edinburgh vacation students much to think about during his talk on 'The First Approach to Modern Music.' Set habits were the worst enemies of that elasticity which was needed in order to judge modern music. If this music was to survive, it must express something more general and more important than the things which happened to be the things of their age. It must interpret the spirit of all ages. It was important that modern music should be included in the education of all, because sometimes it was a modern and very much discussed work which had proved the turning point in changing people who were indifferent to music into confirmed music-lovers. Children responded to such a course very readily.

A few final points at the Edinburgh Course came in Mr. Willan Swainson's talk on choir-training. Singing he regarded as the most barbarously taught of all musical subjects. Yet nothing was so inspiring as taking a choir in the rough, and converting

it into a responsive, soul-stirring instrument. Success did not depend upon profound training. Enthusiasm and sympathy were demanded, and also musicianship, but that grew with opportunity and experience. Lack of sound method and applied commonsense were responsible for the great majority of choir-training failures. Concentrate upon sound and sense, not on physiological jargon. A singer wanted to know how to start a note, sustain it, end it; how to sing loud and soft; how to secure quality and colour; how to extend and equalise the compass; and, withal, how to make music. All these things he could do after a fashion already, just as he could already play football—after a fashion; but with sound guidance he would be able to do them far more efficiently; he would be able to improve his technique, if not actually to perfect it. Simple, direct, and practical teaching would yield results if the teaching had nothing vague or perplexing about it. Mr. Swainson explained further some of the marks of faulty teaching, particularly in articulation. In word-making, he said, 'the price of liberty is eternal vigilance.'

Responsiveness in a choir called for fuller treatment from Mr. Swainson. Directions should be simple and positive. Notes should not be sung casually, but positively. Rests should be timed. Living rhythm resulted from order and proportion of pulse. The mere repetition of 'strong, weak,' was just 'sawing wood.' A voice with one unalterable quality would ruin the blend of a whole choir. Fine control of blend came through control of breath-pressure and resonance. Full tone was desirable, but it should be transparent. The secret of blend and balance was not gradation of power, but of texture. Interpretation was a blend of many properties, and, above all, it was faithfulness. An interpreter had the presentation of a composer's case in his own hands. The least he could do was to be truthful.

Wiltshire Musical Festival planned a new Summer School, intended at first to meet the needs of local conductors and teachers. Throwing it open, however, the promoters were gratified by having about a hundred music-lovers enrolled. The meetings were held morning and evening for a week at King's House, The Close, Salisbury, under the direction of Mr. Herbert Wiseman, of Edinburgh. The subjects included school singing, choral work, preparation for school concerts, musical festivals, sight-reading from tonic sol-fa and staff notation. After the introductory lecture, Mr. Wiseman showed how to start a sing-song, and soon had the students themselves illustrating. A children's choir attended in the evenings, the students taking turn in conducting and getting advice in the art of choir-training. Baton technique and the interpretative value of the left hand formed the subject of another lecture. Graded schemes of work for sight-reading and ear-training were discussed. Musical evenings were valued, and at the first of these Miss Christine McClure sang typical groups of songs in model style and diction. Mr. Cuthbert Osmond joined Mr. Wiseman in two-pianoforte illustrations of Bach, Schumann, and Brahms. Similarly Miss Thomson shared the duet playing, and Mrs. Rockett gave a pianoforte recital.

The Dioceses of Worcester and Coventry, and the Sunday School Associations, joined in holding a Summer School at Malvern. It concluded with a lecture on 'The Place of Music in Sunday School

Worship.' Miss Florence M. Hunt pleaded for a raising of the standard. At the beginning of school, children should have quiet, reverent music, devotional and suggestive; it was not the time for a march. There was a certain hymn-lore in which we wanted our children brought up. The teaching of hymns should not be confused with actual singing as an act of worship and praise; the two things should be distinct. A great point of the lecture was the playing of hymn-tunes from different books as illustrations.

Rotary Club luncheons are constantly taking place. Speaking at one of these at Yarmouth, Rotarian W. R. Hunn asked why should not Rotarians start the ball rolling by singing folk-songs and sea shanties. The almost invariable question which parried any suggestion of attending a concert was, 'What is it in aid of?' Should we question the aims of other professions? He thought with regret of the societies for madrigal-singing, orchestral-playing, and chamber-music once flourishing, but now defunct, at Yarmouth.

J. G.

THROUGH THE 'IMMORTAL NINE' ON THE GRAMOPHONE

By D. BATIGAN VERNE

The inner musical circle must not be surprised that at times the busybody layman should harbour a little anxiety as to whether there is any such thing as stability of musical criticism. In the midst of shifting and falling standards, he asks again whether there is no common yard-stick for the measurement of Bax and Schumann; and on being answered an emphatic 'No!' by the cognoscenti in this line, he will promptly disbelieve them, and amuse himself by catching at whatever ledges philosophy or art seems to suggest as new and absolute footholds.

Thus to-day he will charge modern musical criticism with positive indecision regarding Ludwig van Beethoven and the lesser 19th-century luminaries who shone with borrowed light. As a catholic-minded music-lover he will complain that, what with Armageddon's musical consequences on one side and Bach (together with the polyphonists) on the other, it is coming to be assumed that scarcely any composition is of abiding worth unless each stave is in a different key, or unbudging fugue and double-counterpoint for ever rule the roast.

Sir Walford Davies and Mr. Havelock Ellis, to take two names quite at random, have evidently preserved virgin the Beethoven enthusiasm of their youth, and this it is good to hear. But oh, those revelations at meetings where 'serious' music is discussed! Oh that a big London daily only this year should have been the cockpit for hostilities that ought to have died long ago! Perhaps Miss Macaulay is right, and the question for modern musical criticism is something like this: When are organists going to stand up in a serried phalanx for Beethoven, and opera votaries for Rheinberger?

Those of us who pride ourselves on sobriety and understanding and central commonsense were probably nurtured on Grove and his pontificalities. To-day we have had to admit that on occasions Beethoven has let us down badly, and that works by that hand ought to have been quietly despatched after a first hearing. To-day it is mortifying to reflect that cosmopolitans like Wagner and Berlioz might have known better than to discount the possibility of Beethoven's modulations, enharmonic

changes, &c., becoming worn out, as their now passé judgments seem to show they did. It is mortifying to witness the discovery by old men and maidens that he who was once *rex quondam rexque futurus* was an indifferent contrapuntist, and not half so intriguing, for all his shocks and *frissons*, as a provincial German organist with a steady plod and decent domestic life.

In view of this impasse, can it be that the solemnities of a General Musical Council are needed? Not to end controversy, for that would be dull and quite inconclusive; but in order to co-ordinate divers elements of catholic criticism—of criticism, that is, already established in Beethoven's humanity and everlastingness. Let unblushing modernists reflect once more that here was a specialist in Art who could earn the idolatry of outsiders like Coleridge, Goethe, Victor Hugo, or John Stuart Mill! Was 'Shakespeare incomprehensible till Beethoven came?' A few musical souls need saving if this is anything like true: even if it is not, this personality surely had too big a thrust to go down before the 17th or 20th century.

As regards the Council itself, however, let opinionising within this given circle be as free as air—on the music, that is *qua* music; in fact, as soon as it could be established that, say, half-a-dozen movements out of the 'Immortal Nine,' together with certain early works like 'Mount of Olives,' were quite perishable goods, the greater the service done to Beethoven's ultimate standing. The more the 'pure word' of the music could be tried in the fire for its absolute value, the more *il suo proprio protosto effetto* could be left to look after itself, and the less need to attribute to it moods which Beethoven probably did not feel, and legends of times and places which never were. (It is an organist speaking.) It would not be required that every member should embrace the E flat Pianoforte Concerto as an article of faith, though it is hoped that the G major (No. 4) would hold out some merit for him. As an adventure the Council might well ransack again the immense Nottebohm catalogue, and should its labours unearth another Mass in D, it would have earned its money. For the situation has less of mere academic interest than is apparent on the face of it, at least for those who have a care about the future of music and the future of the multitude. If the prophets read the signs of the times aright (at least four Beethoven books have been published within a year or so), and a revival is imminent, hundreds of hungry sheep are beginning to look up to be fed: and grazing off the recognised Beethoven pastures is sometimes enough to upset any digestion. Secondly, there is the argument of 'accumulations' so exquisitely outlined in one of Mr. Aldous Huxley's books of essays. If a grand bonfire of useless literature, why not of useless music? The musical world is not yet threatened by mere paper bulk, but the accumulations of *responsibilities* grow with every new symphony published and every bad symphony not destroyed. Even in the matter of destruction literature has the pull of music. The bad symphony or 'Rhapsody in Blue' can both be seen and heard. Their bodies are easily killed, but their souls may live for ever.

Suppose the Symphonies to come before the judgment-table, as well they might (for although the nine bottles do not contain the best of the Beethoven vintage, the opus numbers are fairly well distributed and cover what the high-and-dry mean by the 'three periods of his creative activity'), there is going

to be a quiet but firm delivery of opinion from a Mr. Britling, gramophonist, but otherwise unknown. How Hazlitt would have relished the notion of this man's ballot! To be sure, it might even be a case of the gramophonist's revenge. Then heigh-ho for the fun! A ruthless machine has raised him from the abyss of musical ignorance and taken him so many wearisome journeys over 'those masterpieces which everyone ought to know,' until he has a mechanical familiarity with all the salient ditches and fences *en route*. Very well: a ruthless machine shall now enable him to put Education (with a capital E) in its place, and tell it where it has led him astray. Or we may put matters in a rough and ready fashion. If threescore stout Councilmen can hear out two sides of a disc and then five *da capos* without an uneasy dryness catching at the throat, the chances are that such music is worth putting aside for future hearing. The gramophone's very narrowness of dynamic range will actually help them in their judgment. So the Council machine should not be of the most expensive brand. Thus, for instance, the banging of tonic and dominant at the end of the C minor (as noted by 'Feste' in the April *Musical Times*), or of the tonic alone, as at the end of the Eighth or even of the 'Eroica,' may be reckoned to have its way with a 'Prom.' audience, but it is a brutal axiom that the needle can be trusted to prick all 'inspirational' bubbles of this sort.

How much Beethoven stands to lose outside the concert-hall in the average man's appreciation, the following little anecdote will show. A friend of mine with a most sensitive ear for tone and pitch but without any banking account of musical experience, made his first acquaintance with the familiar 'Leonora' Overture No. 3 on my gramophone. When the sound-box came to the mounting bridge which leads to the Allegro (*f*), he dashed over to the machine, and if I had not prevented him would have pushed the tone-arm out of the groove in which it seemed to have stuck. I tried to explain that we were here on the back of a mighty *crescendo*, and that this was a rare moment of dramatic and impassioned eloquence. Well, after he had heard the passage face to face some time later, he still maintained that Beethoven could have made this particular point six times instead of sixteen with no loss but even with gain in musical excellence. An impenetrable Philistine, that fellow, and yet. . .

All told, an average musical staying power will see the 'Nine' through with far greater ease on the gramophone than would be the case with an actual orchestra in the foreground. For my own part I found the experiment rather physically refreshing than otherwise, and Milton, I believe, said big music ought rightly to work upon its servitors in this way. But it is also a real test for listener as well as composer. Indeed, there were moments, especially during the slow movements, when time hung all too heavily and the sponge was nearly in the ring. How flabbergasting it is to have one's wakefulness challenged, when Grove so unequivocally indicates the road of right thinking: 'Perhaps the finest instance [of the theme and variation] is in the Adagio of the "Ninth," in which the melody is varied first in common time, then in 12-8, with a grace, beauty, and strength which are quite unparalleled.' Doubtless this protracted movement will continue to hold the attention of its admirers, but it always reminds me of the needless Alexandrine which 'like a wounded snake drags its slow length along,' and my two

records of it are thick-moted with dust. (Let the brick-bats fly!) Mr. Britling would fain speak on another much-lauded slow movement. He says he would cheerfully hand over that of the 'Sixth' to some Botanical Gardens in exchange for anything up to the level of the 'Seventh.' Yes, this noble Allegretto comes through splendidly, and, especially for that section containing the fugue, whose excitement dies out all too soon, is eminently repeatable.

Otherwise, let any champion doughty enough to couch his lance for the usual run of Beethoven's orchestral slow movements, compare them with almost any one of Bach's—organ, pianoforte, orchestral—and he will feel the difference in a moment. The Sarabande from the B minor Suite, the Largo from the D minor double-Violin or Pianoforte Concertos, the Adagios from the first or sixth 'Brandenburg' Suites (which Mr. Harvey Grace has so happily adapted for the organ), are a few which Beethoven in the maturity of his wisdom would have jumped for joy to be able to call his own property. They are like a serene river with flowered banks and overhanging willows, and a hundred little creeks to rest in. Every turn of the river opens up fresh pleasures—a perfect peace fills our souls. Admittedly the art of holding the interest in a slow movement is the reverse of easy. But Lekeu has made a significant gesture with the modern orchestra, and Frank Bridge with the organ. Let us have more Adagios of the right sort, I say.

And now a fell swoop: Has the first of the Symphonies any right to live? Detach the fiery little Menuetto as a keepsake if you will, but those who will trouble to consult him will find that the Djinn of the gramophone takes no pleasure in barking out those everlasting C-G's, G-C's, and would be excused. *Verb. sap.* In his Gresham lectures this year Sir Walford Davies did not seem to lay undue emphasis on a point in this connection which must have struck several of his listeners, or at least those who knew their Shakespeare as well as their Beethoven. I mean, we have 'dejargonised' (the honour goes to Mr. St. John Ervine) 'Hamlet' for public performance precisely in order that the humanity and drama of the play may stand clear of the rich and intricate Elizabethan verbiage investing it. Has anyone ever proposed dejargonising Beethoven Symphonies for the sake of the humanity in them? On the contrary, all offers of this sort have been in the other direction: and we Beethovenites have at times been hard put to account for the master's not infrequent lapses into banal and boring language, for those childish paddlings in the golden syrup of tonic and dominant, for those patchy fugues where, to use Wilde's epigram on Edgar Saltus, 'passion and grammar struggle for mastery in every line.' When it was time to write the 'Ninth,' Beethoven had plainly learnt his lessons, and nowadays we peevish pigmies can only change the needle and give the handle another turn—in mute wonder. Again criticism has nothing to say in face of those ordinary horn triads in the Scherzo of the 'Eroica.' There is nothing in them, yet there is everything. But anyhow let there be an end to this unchanging superstition about all those earlier simplicities of chordal relationships and what not.

It is true that criticism may easily over-reach itself where diatonicism is concerned, and if the B flat Symphony is not Mr. Britling's shaving music, it will in all likelihood be Mr. Lewisham's or Mr. Prohack's. 'Marvellous and matchless' it was to Berlioz, and indeed from the first bouncing Allegro to the cunning bit of augmentation in the Finale, there is small loss

of delight in recapturing on the gramophone the first fine careless rapture. Here surely is the way to the heart of the Great Unimpressible rather than the cuckoo, quail, and nightingale route usually followed. For it's a bit confusing to be told from 2LO that the sixth Symphony is one 'of which the hearer is to be allowed to find out the situation for himself,' and then to read in Beethoven's own words that the work is 'mehr Ausdruck der Empfindung als Malerei.' Somewhere in between, presumably, comes the music (*Tô ôv*) to which the gramophonist may find time to listen while he is not engaged in making daisy-chains or looking for shelter from the pelting rain. How profound is the suggestion of peace and thankfulness after the storm in the Allegretto, but somehow on the gramophone, at least, the thankfulness is all at the end of the movement (when the cuckoo gives a last brazen yap), and is by no means confined to the bucolic party. When we know better and have our 'Après-midi' record going—even at the loss of much exquisite tracery inevitable with the gramophone—the fearless of us resolve to fare next time to the 'Pastoral' chiefly for the peasants' dance and the storm (which at least are easily understood of the people) and not for the soporific remainder.

The Eighth apparently was not well received at its first public performance, at Vienna, January, 1814. A few gramophone tests are enough to show that it is a distinct step back on the A major, and that too in spite of its fealty tiptoeing Allegretto scherzando and the purple patches of the Finale. I can buy no needles that will infuse much interest into the working-out and conclusion of the first movement or (still less) into the Minuetto. Something must be wrong with my sound-box, I suppose.

D. H. Lawrence once gave the title 'Love and Marriage' to one of his little semi-metaphysical fantasies, and of course a smile hovered on the lips of those who knew what to expect from such a title. But alas! there is no subtle twist about this investigation of old familiar stuff, and I am only too conscious that there ought to be some excuse for such flat-footedness. Yet it remains flatly true that we are none of us without a sneaking fondness for an Avenue de Clichy café, paper and pencil, and a bait in the shape of a cheque offered to us on the understanding that we avoid quarrelling with other people's lists of the 'Twelve Greatest . . .'. It may be admirals or it may be symphonies. A healthy instinct in youth, but a nuisance when you are grown up! As touching music it is hardly too much to say that the gramophonist is the only man who can be rid of this gad-fly early in life. It takes him but an afternoon to decide that the Allegro con brio of the Second Symphony is, for the most part, drivel; whereas a casual concert-goer, by some chance fresh to the work, might imagine himself off colour if he started yawning before the Scherzo, so that it would take a second hearing to confirm his first suspicions, and second hearings become expensive in time. He is probably the only man who is not troubled in spirit about what to like and what not to like in music. He pays no heed to the *papres conscriptes* when they come to weigh up the Beethoven Symphonies merely because some of them have long, grey beards. He is unconcerned that Mr. Holst and his human planets find the No. 7 the most perfectly proportioned, and vote accordingly. He is not misled as to the merits of the Fifth because of Fate's ominous knocking, or of the 'Eroica'

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because Bellaigue says what he does about it, or because it narrowly escaped destruction when Beethoven tore off the title-page. He may even consider the Finale of the Fifth vulgar, and the first movement of the 'Eroica' admirably suited to the cinema. What he really knows is that the tremendous first movement of the Ninth—Brahmsian, and, at first, forbidding—grows on him every time he plays it; then the Scherzo infects him with a powerful excitement, and, finally, he feels that something of transcendent stature has grown from the mustard-seed air (with bassoon *obbligato*), even though in the end the gramophone chokes itself, and defective recording brings all earth about one's eyes. If this is his masterpiece, it is not so of necessity because he is an accomplished musical critic, but because he is an accomplished gramophonist. He recognises here the old unfettered Beethoven outlook—yes, and something more—extra durability of stuff secured by a more conscious return to organic modes of workmanship as foreshadowed to some degree in the Finale of the 'Eroica,' as with the last great String Quartets, and as with Brahms and Reger.

Of course, there is no question but that polyphony and orchestration *per se* stand to lose a good deal in the sound-box; and also it must be remembered that the gramophonist is always at the mercy of special versions by special orchestras. Let him console himself, however, with the thought that no version is likely to be so bad as wholly to obscure the composer's germinal meaning, and no recording so blurred as to leave the listener ignorant of Beethoven's rhythmic and psychological reaches into tracts not fully charted even yet. Let him console himself that in his possession is a key, if not a golden one, wherewith to unlock another door opening on music's treasure-house.

The assembled Councillors will talk and vote, vote and talk. They will draw upon vast experience and resources of musicianship. They will winnow the moderns as well as the classics, but the only tactical error they are in the least likely to make is to forget to send a card of invitation to Mr. Britling.

HOW TO ESTABLISH A LOCAL ORCHESTRA

By S. MIDGLEY

As there is much talk about orchestral music in London, Wales, and elsewhere, it may be opportune to consider how an orchestra was founded, and how it has functioned for over a generation in one of our large Yorkshire cities. It is well to remember that Bradford, the city referred to, is only nine miles from Leeds, and that Leeds, too, has a flourishing orchestra. Naturally, many players are members of both bodies. What Leeds and Bradford have done might be possible for, say, Hampstead and Hammersmith, Streatham and Hackney, and other suburbs of London, in which case at least half-a-dozen local orchestras might flourish within the confines of the London area. Leeds and Bradford have different methods of management, but if the Bradford method, which has a much longer history than that of Leeds, is outlined, it may be of service to districts in various parts of the country which desire to work up a local orchestra.

It is now thirty-four years since two orchestral players—one an amateur, the other a professional—had

a casual talk about forming a full orchestra for the purpose of giving orchestral concerts at Bradford. The idea had often engrossed the attention of local music-lovers, and Bradford had already in operation one or more local orchestral societies. This talk led to big results: the two friends called a hurried meeting of local music-lovers, and within twenty-four hours it was decided to give a series of concerts the following winter, 1892-93. A strong committee was elected and immediately got to work. From that day the Society has gone on its way, not without many ups and downs, yet upon the whole successfully, and it is now apparently well established as one of the regular features of Bradford life. At its start the committee secured an imposing list of vice-presidents; yet, notwithstanding the efforts of committee, vice-presidents, and officials, the first season closed with a loss of £50—although the players received no pay. The orchestra was called into consultation, and it was decided to continue on the same lines for another season. Fortunately the second season was much more successful: the debt was cleared off, the players received half salaries, and £15 was carried forward. For ten seasons the concerts were continued with varying success and failure, but the committee, in its ambition, had been too venturesome, and in 1902 a collapse came, and there was a debt (caused largely through the big fees paid to expensive artists) of over £500. The committee then made a call on the guarantors, and so cleared the Society from all financial troubles. But the committee had had enough of it, and decided to give up the concerts. Some of the orchestral members objected to this procedure, and decided to continue on more modest lines, preferring to play once more without salary rather than that the concerts should come to an end. It must be remembered that the project originated with the orchestra, and that the committee consequently did not have the last word. The eleventh season was another failure so far as the players were concerned, and the twelfth was no better. Fortunately at this critical juncture it occurred to one of the new members of the committee to ask what the vice-presidents did for the orchestra. The answer, 'They are subscribers,' did not satisfy the inquirer, who wanted to know why, if that were the qualification, all subscribers were not made vice-presidents. This query, after many discussions, led to the passing of a resolution to the effect that a vice-president should take tickets to at least the value of £5 for the season's concerts. It was with great difficulty that the committee could be persuaded to agree to this drastic proposal, but it was carried, and two new members—one a professional, the other a Bradford merchant—determined to make it a paying proposition. Together they trudged the streets of the centre of the city and visited innumerable offices in their quest for new vice-presidents, and splendid was their reward. When the thirteenth season opened there was a list of forty vice-presidents, representing a sum of £200, practically all new money. Last season, the thirty-fourth, there were nearly sixty 'five-pounders,' so that for the twenty-one seasons since this £5 rule was instituted the total amount subscribed by vice-presidents must have been at least £5,000, every penny of which amount has gone into the pockets of the members of the orchestra. These concerts, be it noted, have always been given on Saturday evenings—an evening when ordinary orchestral engagements are few and far between. While on the

subject it may be mentioned that following the success of the Vice-Presidents' Resolution, the same inquiring member noted that the big west gallery of St. George's Hall, in which the concerts were given, was very sparsely occupied. Instead of having the eight hundred seats filled with eager listeners, barely a tenth of that number were to be seen; he therefore proposed that the price of season tickets for the west gallery should be reduced from 5s. to 2s. 6d., pointing out to opponents that a hundred half-crowns were better than fifty crowns, since each subscriber was an advertiser of the concerts. Strange as it may seem, this reduction was carried only after much discussion, but the result was beyond all expectation. Before the first concert every one of the eight hundred seats was subscribed for, with the further indirect result that the players were inspired by the size and enthusiasm of the audience, and played better than in any previous season.

With the outbreak of war many difficulties arose, and for a time the orchestra played at greatly reduced fees. A resolution which had been carried some years before helped materially, and may be referred to at this point. After paying the players half their usual fees, there was a balance of over £150 left on one season's concerts. From many standpoints this amount might have been divided *pro rata* among the members of the orchestra, but it was suggested that the executive should retain each season at least £100 for eventualities, and divide what remained among the orchestral players *pro rata*. This was agreed to, and the arrangement proved of inestimable service, not only during the war, but afterwards, when a crisis came. The management of such an undertaking must never be slack, never discouraged; it must be prepared for any emergency, always looking to the future, and every ready to profit by past mistakes. There is one thing above all others that should be avoided as if it were the plague, and that is sensationalism. Sensational artists, sensational advertisements, sensational programmes; whatever smacks of sensationalism is of the Evil One, so far as music is concerned.

Of course, there are numberless difficulties to be faced and overcome, but without such, life would not be worth living. The first thing to be considered is the orchestra itself, and through its whole history the Bradford Permanent Orchestra has behaved nobly. It has faced every emergency, some apparently hopeless, and yet come up victorious and smiling. It has never been exclusive, never avaricious, never disdained the help of really competent amateurs in its ranks; it has enlisted in its management and councils men and women of all classes. The only quality required is that all shall give of their best: the one thing it has not tolerated has been self-seeking. Among its members of committee have been many men who were not specially musical, business men who looked upon the Society as one of the necessary amenities of the city, and such men have done yeoman service in various ways—in securing vice-presidents and other subscribers, helping in certain social efforts which promote friendly feeling, and giving wise counsel regarding the business aspect of management. It goes without saying that the big districts in London are different in many respects from provincial cities, yet the possibilities are the same. There are real music-lovers in all districts, and also men of light and leading ready to help any good cause; and as like attracts like, if two or three enthusiasts can be got to take their coats off anything can

be done—enthusiasm and tact will always work wonders.

It must never be forgotten that the majority of well-to-do men and women will always respond to a wise, sensible appeal, and music lags behind none of the arts and sciences in its power to awaken the sympathies of right-minded people. Even men like Lord Birkenhead, who do not know one tune from another, are willing to help forward schemes intended for the public good, so long as one does not demand their personal attendance. If, like Lord Birkenhead, they would rather pay £50 than sit through a classical concert, they may, for that sum, be absolved from attendance, and the tickets subscribed for distributed between church and chapel choirs, or given to members of social, religious, or political organizations, many of whom, no doubt, will gladly deputise for the non-musical donor. Some of our vice-presidents of ten or even twenty years' standing have never been to a single concert, but so long as they see that good use is made of their tickets, they are doing service to the orchestra, to music itself, and to the community.

One of the incidental benefits of a local orchestra is the opportunity it affords of initiating children into the mysteries and delights of orchestral music, which should result in a large development of orchestral concerts in future years. With all these fine possibilities in view there ought to be a wonderful opportunity for orchestras in the greatest city in the world, and in all populous centres.

WILLIAM GARDINER, OF LEICESTER

By ORLANDO A. MANSFIELD

From amongst a number of English cities, possibly better known for the activities of their present than for the antiquities of their past, the ancient borough of Leicester stands out with remarkable prominence. Indeed, owing to the great measure of notoriety which Leicester has acquired both materially and musically during the last century, there is a serious danger of the 'glories' of its former 'blood and state' coming to be regarded as 'shadows' rather than as 'substantial things.' Hence it is just possible that many of the rising generation are in danger of forgetting the name of that illustrious Leicester citizen, some small portion of whose life and works forms the subject of this article, thus allowing—as Dr. Samuel Johnson would have expressed it—the blaze of his reputation, which cannot be blown out, to die in its socket!

About a century after the invention of the stocking frame and the establishment of hosiery manufactures in the city of Leicester—on March 15, 1770, to be exact—there was born to a hosier of that place, Gardiner by name, a son, William. Inheriting all his father's business abilities, young Gardiner first served in, and afterwards succeeded to and successfully continued, the stocking manufacture. But, as Sir Henry Hadow remarks: 'The taste for music never forsook him!' 'Music,' says Mrs. T. Fielding Johnson, in her 'Glimpses of Ancient Leicester,' 'was his passion; and this he promoted to his utmost during a long life which lasted to the middle of the 19th century.' In his youthful days he published several vocal numbers under the pen name of W. G. Leicester. Later on he made the acquaintance of all the principal artists of British birth or residence; and, as the increase of his business

demanding occasional visits to the Continent, he became familiar with the leading Continental musicians and their works, so that, quoting Sir Henry once more, 'for a long period he knew more about their productions, especially those of Beethoven, than the majority of English professors.'

In fact, there are good grounds for believing that Gardiner was the first to cause the music of Beethoven to be heard in this country. Through the kindness of a friend, Mr. T. Henry Spiers, the well-known and highly-esteemed Leicester musician, the present writer has been able to collect some interesting information on this point—information derived from Mrs. Fielding Johnson's book, already mentioned, as well as from other sources. From these it appears that amongst Gardiner's acquaintances was the Hon. Mrs. Bowater, daughter of Lord Faversham, a Roman Catholic lady of means, who resided at Little Dalby Hall, Leicestershire. This lady had lived at Bonn, but on the French invasion of the Low Countries returned to England, being accompanied as far as Hamburg by the Abbé Dobler, a chaplain to the Elector of Cologne. While there Dobler was declared an emigrant, and Mrs. Bowater offered him a retreat in England, a proposal which was gratefully accepted. The Abbé was a fine violinist, and sometimes played in or conducted the Elector's orchestra, of which Beethoven was in his youthful days a member. Thus it came to pass that Dobler acquired a copy of the young musician's earliest important composition, the String Trio now known as Op. 9, No. 1, in E flat, which MS. the Abbé packed in his trunk with other music, and so brought it to England. At Little Dalby Hall he met Gardiner, to whom he showed the Trio score. This the Leicester amateur at once caused to be copied, invited three friends to interpret it, and it was played with unrestrained delight to a select audience in Gardiner's native city, in 1794, some years before Beethoven's works were introduced into London or heard in English musical circles.

A further connection with Beethoven occurred in 1821, when Gardiner wrote offering him a hundred guineas for an Overture to his (Gardiner's) Oratorio, 'Judith,' a compilation of English words set to music adapted and selected from the compositions of Haydn, Mozart, and Beethoven. To this letter the great master never replied, Gardiner giving out as the reason the statement that it had never been delivered—a very probable solution of one of the minor mysteries of musical history. But a much more important association of the names of Gardiner and Beethoven came about in 1848, twenty years after the composer's death, when Gardiner went to Bonn in order to be present at the unveiling of the Beethoven statue. According to Mrs. Fielding Johnson, a parchment to be signed by some of the many notable musicians, monarchs, and dignitaries present, and to be deposited beneath the statue after the unveiling, had already received the signatures of Queen Victoria and Prince Albert, when a University professor announced that the Englishman who had been the first to perform Beethoven's works in Great Britain was present, and made the suggestion that Gardiner be requested to sign the document also. 'Accordingly,' says Mrs. Johnson, 'Gardiner was called to the platform, and directed to write his name under those of Victoria and Albert, an order which he obeyed with alacrity, and recorded the event as 'the greatest and most unexpected honour' of his life.

With Haydn, Gardiner's relations were equally pleasant, and much more familiar. Indeed, he actually presented the 'father' of the symphony and the string quartet with a set of silk stockings into which, as a kind of pattern, were woven some of Haydn's most popular melodies. Concerning this incident Mr. J. T. Lightwood, the well-known author of 'Hymn Tunes and their Story,' remarks, 'Fancy going about the streets with a couple of your own tunes creeping round your legs!'—especially, he might have added, in days in which gentlemen's hosiery was much more in evidence than in these more gallant or, perhaps, more 'giddy-paced' times in which such displays are left, for the most part, to the ladies.

Gardiner lived to be eighty-four years of age, the date of his passing being November 16, 1853. He had accumulated a very large number of valuable books, all of which were sold by auction some forty years after his death. One of Mr. Lightwood's correspondents, who knew Gardiner personally, described him as 'a funny little figure,' possessing a 'funny way of going—half-shambling and half-trotting—and seeming in a crab-like fashion to be always following his nose'—that member being finished out of the straight. But in his love for music, 'he was a prophet calling out of the darkness of the 'forties,' and there must be living some amateur musicians who owe their first acquaintance with the works of the great masters to 'Billy Gardiner'—as he was known amongst his more intimate fellow-citizens and associates.

Modulating, as musicians would say—or would have said, before these atonic times—from biography to bibliography, we note that Gardiner, who was born in the same year as Beethoven, produced his first really important work in the year 1812. It was entitled 'Sacred Melodies from Haydn, Mozart, and Beethoven, adapted to the best English poets and appropriated to the use of the British Church.' Of this work six volumes appeared at various intervals; and although considerable violence was done to the music in order to fit it to the chosen words, and the collection never realised the hope of its compiler that it would supersede the inelegant paraphrases of Sternhold and Hopkins and the more artificial rhymes of Tate and Brady, there is no doubt that the series introduced, to a larger number of amateurs and Church musicians generally, many interesting melodies and extracts concerning the existence of which almost total ignorance might have obtained. Further, as Mr. Lightwood states, this collection 'proved a happy hunting-ground for tune book editors for more than half a century.' It also formed the basis of the Handel and Haydn Society's Collection of Church Music, published at Boston, Mass., in 1822, selling well, as Thayer relates, and enabling the Society 'to tide over the period of its youth,' while 'initiating a purer and healthier taste for music in New England.' Although the majority of the melodies in Gardiner's collection have been traced to their source, the origin of some of them has never been discovered. This makes it a matter for considerable regret that Gardiner never published the 'essay' which he stated was to have contained a list of the sources whence the various tunes had been derived. The third volume of Sacred Melodies contained cathedral anthems by such post-Restoration composers as Croft, Greene, Boyce, &c.

Other publications of Gardiner's comprise 'Music and Friends; or Pleasant Recollections of a Dilettante,' two volumes of which were issued in 1838,

and another in 1853. In these our hero gives us many interesting records and reminiscences, 'much impaired,' says Sir Henry Hadow, by 'frequent inaccuracy.' In 1840 appeared an adaptation, to music by Haydn, Mozart, and Beethoven, of Pope's 'Universal Prayer'; and in 1847 a book entitled 'Sights in Italy, with some Account of the present State of Music and the Sister Arts in that Country.' These works, in addition to a few pieces of Church music, the Oratorio 'Judith' (already mentioned), and the remarkable volume next to be discussed, practically complete the list of Gardiner's literary and musical publications.

All the foregoing, important and interesting as they may be, are more or less dwarfed when brought into comparison with Gardiner's *magnum opus*, 'The Music of Nature,' which he produced in 1832, when he had passed the sixtieth year of his age. In England copies of this work are procurable only at second-hand; and an abbreviated American edition, issued some half a century or more ago, has long been out of print. It is likely, however, that this work will be remembered when all Gardiner's other productions, musical and literary, are entirely forgotten and unobtainable. And this because 'The Music of Nature' was the first systematic attempt on the part of an Englishman to represent in approximate, if not in actual musical notation, the sounds produced by the speech and emotions of mankind, and the various calls, cries, and canticles of birds and beasts, a task primarily but much more partially performed or attempted by Athanasius Kircher (1601-80), the Jesuit author of 'Musurgia Universalis' (1650). Here is the full title of Gardiner's work, set down with all the circumlocution characteristic of its age:

The | Music of Nature | or, An Attempt to prove that what is passionate and | pleasing in the art of singing, speaking, and | performing upon musical instruments, | is derived from the sounds | of THE ANIMATED WORLD. | With curious and interesting illustrations, | by | William Gardiner.

Perhaps the most striking thing about this title is that it excites anticipations of a definite musical discovery, the demonstration of which is almost entirely wanting throughout the work. In fact, beyond the occasional assertion that certain selected progressions or combinations to be found in some particular classical composition are directly inspired by, or are the exact reproduction of, 'the music of Nature,' there is practically no 'attempt to prove' that all 'passionate and pleasing' musical passages are 'derived from the sounds of the animated world.' So I venture to think that it will be as a careful and intelligent transcriber of 'curious and interesting illustrations' of the sounds of the animal kingdom that Gardiner will be remembered rather than as an exponent of the statement in his Preface to the effect that 'music had its origin' in the 'simple and immutable expressions' of the 'voice of Nature'—a theory, by the way, as old as Lucretius, and one which has been repeated by philosophers and non-technical writers more or less frequently ever since.

Then, again, although in his Preface Gardiner claims to have 'taken a philosophical view of the science' (of music), and to have 'endeavoured to explain the true principles of musical taste and expression,' these claims cannot be substantiated. Yet, on the other hand, his recorded examples of 'the cries of animals and the song of birds' are, to quote again from his own words, nothing less than 'a faithful transcript of the voice of Nature,' of which, as he says, 'had his pursuits led him more

into rural life, a more ample collection might have been made.' From these numerous and invaluable examples I regret that quotation is impossible for want of space.

Equally correct is the author's statement that in venturing 'to tread upon other matters in which sound is concerned,' many of these are 'for the first time considered'; and were, therefore, at the time of writing, liable to be 'called in question' and to 'excite much controversy.' Another statement—to the effect that, while his book 'does not elucidate every point' upon which it touches, it will at the same time 'suggest to the reader many facts, curious, entertaining, and instructive'—is, I consider, a very modest claim for a man who wrote on the voice, speaking, oratory, and kindred topics, nearly half a century before such works as A. J. Ellis's 'English Pronunciation and Speech in Song' had seen the light, and who had discussed all the classical orchestral instruments a whole decade before the publication of Berlioz's 'Treatise on Instrumentation.' Although as a logician, classifier, and arranger Gardiner may have had only a partial success, as a devoted lover of music of the highest class, as a faithful, skilful, and enthusiastic transcriber into musical notation of 'the sounds of the animated world,' he has proved himself equal to almost any of his professional contemporaries, and superior to all his amateur associates in the breadth of his knowledge, the depth of his reading, the length and value of his researches, and the height of his enthusiasm. Indeed, considering the inauspicious times and the unfavourable conditions under which his researches were conducted and recorded, one cannot but regard the great Leicestershire amateur as little less than a genius, because of his infinite capacity for taking pains in the particular province which his work claims to describe. His distractions and difficulties were far greater than those of any business man to-day, as every one should know who has read and endeavoured to realise something of the conditions of Europe during the decades immediately following the Napoleonic wars. In fact, the whole life of William Gardiner was a realisation of the saying of his distinguished contemporary, Sydney Smith, viz., that every man should be occupied, and 'occupied in the highest employment of which his nature is capable, and die with the consciousness that he has done his best.'

THE ENGLISH ABROAD

BY JEFFREY PULVER

It can do us nothing but good to stand still now and then in these forward-looking days and reflect that there have been times when England had much to teach in music. It is a splendid antidote to depression to remember that this country has produced men of whom foreign writers spoke in enthusiastic terms; men to whom pupils came from across the seas; men whose work has caused foreign historians to point out what is a national disgrace—the neglect of so much of our older music that is worthy of revival. In this connection the state of affairs is not nearly in so hopeless a condition as was the case a few years ago. Publishers certainly are issuing the music of our Tudor and Stuart composers—often without great hopes of amassing wealth from the venture. But there is room for a good deal more of our ancient ecclesiastical music,

and, above all, there is a great void which calls earnestly to be filled with examples of our old instrumental music. Dr. E. H. Fellowes deserves well of his countrymen for what he has done in the domain of the unaccompanied part-song; would there were many like him.

The indifference with which the pre-Purcellian music of England has been regarded, was in the nature of things most probably due to the circumstance that the English were long ignorant of the fact that the music of Europe owed the great debt it does to England. The chances are that our countrymen—modest in this respect even to a crime—would have thought a good deal more of William Blitheman and of his distinguished pupil John Bull had it been more generally known how deeply indebted were the German writers for the keyboard instruments—culminating with Johann Sebastian Bach—to the pioneer work of the English virginalists. But Nagel and Ambros and Riemann knew it, and Van den Borren wrote about it.

Perhaps it would improve our morale if we were to consider a few native musicians who went abroad at various periods and left their impression upon the art of the Continent. A dozen outstanding cases will suffice for our object-lesson. The story opens early in the 13th century with the theoretician John Garland (Johannes de Garlandia). He was born in England late in the 12th century, for he was studying at Paris before 1202, when his teacher, Alain de Lille (L'Isle), died. But before he went to Paris he had worked under John of London at Oxford. He was a cultured young man, learned in grammar, alchemy, and theology, and there should be no reason for doubting that his early English training influenced him at least as much as did his later study in France. He played an important part in the academic life of the latter country, and was among those responsible for the founding of the University of Toulouse. The date of his death is unknown, but it was in the second half of the century, for he composed a work in 1252. His musical theory was very advanced for his period, inasmuch as he objects to consecutive fifths and permits thirds and sixths ('Optima Introductio in Contrapunctum pro rudibus'; MSS. at Pisa and Einsiedeln, printed by Coussemaker in *Scriptorium*, iii. 12). Other treatises which should be attributed to Garland are 'De Musica Mensurabili Positio' (MS. in the Vatican Library, printed by Coussemaker, *Script. i.*), 'Tractatus de Cantu Plano, Introductio Musicae Planæ et etiam Musicae Mensurabilis' (Coussemaker, i. 157), besides a couple of short tracts on acoustics printed by Gerbert. This Englishman, then, was no inconsiderable personage in these early days of European music.

Our second worthy bears a still more famous name, and John Dunstable was the first English musician to leave specimens of his musical work that are worthy of consideration in this connection. He was undoubtedly the greatest English musician of his era, and there certainly is no doubt that he served as a model to several of the great composers of France and the Low Countries. It would be absurd again to make the claim that Dunstable was the 'inventor' of composition; but we may surely be allowed to look upon this Englishman as the first to carry the development of the art and science of composition to a point at which it became tolerable even to modern ears, and to transplant it on the Continent. He was far-seeing enough to break away from some of the restrictions of his age, and

not a few of his devices are still employed. He was one of the earliest of writers to be guided more by the ear than by the eye, and his music, by its greater freedom, paved the way to real progress. The remarkable feature of his influence, however, is that he exercised it more on foreign musicians than on his own countrymen, with the result that while during his lifetime the Continental composers were learning from the Englishman, the English were again being taught by the foreigners scarcely a generation later. According to Martin le Franc's poem, 'Le Champion des Dames,' the French composers were following Dunstable before 1440, while the far more celebrated Joannes de Tinctoris said:

Quo fit ut hac tempestate facultas nostrae musices
tam mirabile susceperit incrementum quod ars nova
esse videatur, cuius, ut ita dicam, novae artis fons et
origo, apud Anglicos quorum caput Dunstable exstitit,
fuisse perhibetur, et huic contemporanei fuerunt in
Gallia Dufay et Binchois quibus immediate successerunt
moderni Okeghem, Busnois, Regis et Caron, omnium
quos audivimus in compositione praestantissimi.

('Proportionale,' printed by Coussemaker, iv. 154.)

The internal evidence provided by the work of Dufay, to name only one of these musicians, is sufficiently strong to prove the powerful influence exerted by the Englishman upon his foreign contemporaries. Dunstable probably spent the last years of his life in his native country, and according to Stowe ('Survey') an epitaph to his memory was engraved upon two 'plated stones' in the chancel of St. Stephen's Walbrook, where the composer was interred. The date in the epitaph places his death on December 24, 1453 (v. also another epitaph by Whetehamstede in Weever's 'Funeral Monuments,' 1631, from a Cotton MS.). Specimens of his work may be seen in the choir-books of Trent Cathedral (now belonging to the Ministry of Education at Vienna), in the library 'Estense' (Codex vi., H. 15, containing thirty-one of his compositions, and scored by Mr. W. Barclay Squire, Add. MS. 36,490 in the British Museum), and in the Liceo Musicale of Bologna (Codex 37; four compositions by Dunstable, given by H. E. Wooldridge in his 'Early English Harmony,' 1897). Examples of his music can also be seen in the Liceo Comunale and the University Library at Bologna, and the Old Hall MS. (college of St. Edmund's, near Ware). The British Museum possesses work of his in the MSS. Lans. 462, Add. 31,922, and Add. 10,336. A thematic catalogue of Dunstable's known works was printed in the 'Sammelbände' of the Internationale Musikgesellschaft (ii. 1).

Another famous theoretician to take English manners and customs in music across the seas was John Hothby (or Ottobii, Otteby, Octobi). Before the middle of the 15th century he was resident at Florence, and later went to France, Spain, and Germany. But the most important period of his life was passed at Lucca (from 1467 onwards), and at the monastery of St. Martin there he taught music besides mathematics and grammar, the three subjects generally going together in the Middle Ages. He returned to England in 1486, and died towards the end of the following year. The news of his death reached Lucca on November 16, 1487, to the great regret of his former colleagues and pupils. His works include 'Calliopea Legale' (Florence, Bibl. Nat.; Venice, St. Mark's Library; cf. also British Museum, Add. MS. 36,986), a treatise written in

Italian and printed by Coussemaker in his 'Histoire de l'harmonie au Moyen-âge' (1852). Another tract, 'Proportiones secundum Joannem Otteby, Magistrum in Musica,' beginning 'Quid est Proportio,' is to be seen in the British Museum in Add. MS. 10,336, and another copy of it is at Lambeth Palace. Coussemaker also printed his 'Regulae super Proportionem' (iii. 328), 'Regulae super Contrapunctum,' and 'De Cantu Figurato' (iii. 330). Several other theoretical works by Hothby are to be examined in Italian and English collections of manuscripts (v. also 'Caecilia' for 1874, No. 5—three short tracts).

Forest, a contemporary of Dunstable's, most probably also influenced the Continental writers; for, judging by the fact that most of his work is contained in foreign manuscripts, the major portion of his active career was passed abroad. He is represented in the Trent and Modena collections, and a couple of his compositions are in the Old Hall MS. (v. also Add. MS. 36,490 in the British Museum).

We now have to consider a few practical musicians. John Heywood, an excellent virginalist, left England for religious reasons on the accession of Queen Elizabeth. Before leaving England for Mechlin he had earned a reputation as a performer on his instrument and as a writer of interludes for the Court of Henry VIII. Egerton MS. 2,604 and Arundel 97, in the British Museum, mention him; the former as a virginal player to Henry VIII., and the latter as the recipient of the salary of fifty shillings per quarter. Stowe MS. 571 (fol. 276) gives him as a 'plaier on the Virginalles' to Mary Tudor in 1552. A song of his with lute accompaniment, 'What heart can think or tongue express,' is contained in Add. MS. 4,900 (British Museum).

Far more interesting and important musically was Richard Deering. This famous organist and composer of sacred music was the illegitimate son of Henry Deering, of Liss, near Petworth, and the Lady Elizabeth Grey (v. Hasted, 'Kentish Pedigrees'). The manuscript says:

Henry Deering died single, but had issue by Elizabeth, sister of Henry Earl of Kent; Richard Deering, organist to Queen Mary, he dyed 1630.

He probably studied in Italy in time to supplicate for the degree of Bachelor of Music in 1610. He received many invitations from foreign establishments, but his faith most likely decided for him the question of domicile. He was but one of many Romanist musicians who took their art abroad in that and the preceding generation. In 1617 we discover him at Brussels, for on the title-page of a book he published in that year his work is described as being by 'Venerabilium Monialium Anglicarum Bruxellae, in Monasterio B.V.M. de gentium Organista.' There can exist no doubt that his methods influenced the Netherlandish organists and composers to a very great extent. Most, if not all, of his works were published from the press of Phalèse: 'Cantiones Sacrae quinque vocum cum Basso Continuo ad Organum' (1617), 'Cantica Sacra ad Melodium Madrigalium elaborata senis vocibus cum B.c.' (1618), 'Cantiones Sacrae quinque vocum cum B.c.' (1619), 'Canzonette a Quattro voci, con il Basso Continuo,' and 'Di Richardo Diringo Inglese, Canzonette a Tre Voci con il Basso Continuo, In Anversa appresso Petro Phalesio al Re David' (both

in 1620). Later reprints followed in England, and a large number of his compositions can be seen in the libraries at the British Museum, the Royal College of Music, Christ Church (Oxford), the Music School (Bodleian, *Id.*), and Peterhouse (Cambridge). When Charles I. married Henrietta Maria, sympathy with Roman Catholicism grew in England, and Richard Deering returned home in 1625. He became organist in the chapel of the Queen, and one of the 'musicians for the lute and voices' to the King. His will was proved in 1630 (*Ref.* 34, Scroope, Somerset House).

(To be continued.)

Occasional Notes

We had intended to leave the jazz controversy alone for awhile, but we must return to it briefly, in order to express satisfaction at Mr. Ernest Newman's entry into the fray, with a raking fire of ridicule and logic that leaves the Hyltons and Whitemans without a leg to stand on. Mr. Newman, of course, has no difficulty in showing the absurdity of the claims that the so-called 'symphonised syncopation' has anything novel or free in rhythm. When the jazzites make such claims, says Mr. Newman:

... they merely show their ignorance of music and the history of music. If they had any idea what rhythm meant, they would know that in comparison with the rhythms of any of the great composers, from the 16th century onwards, their own rhythms are merely as the sing-song of a nursery rhyme to the changing subtleties of a page of Shakespeare. Your typical jazz composer or jazz enthusiast is merely a musical illiterate who is absurdly pleased with little things because he does not know how little they are.

On the practice of stealing and spoiling themes from the classics, Mr. Paul Whiteman puts up much the same defence as that of Mr. Jack Hylton, recently discussed in this journal. Mr. Whiteman adds a new one, however—that the classics themselves have taken each other's themes, and founded on them new works of their own. To this Mr. Newman replies:

When Brahms writes variations on a theme by Handel, or Schumann introduces the theme of the 'Marseillaise' into 'The Two Grenadiers,' or Wagner quotes Rossini in the 'Meistersinger,' that is a sort of conversation between gentlemen and equals. The jazz perversions of the great works are merely the unwelcome intrusion of cocky small-town bores and vulgarians into the company of their superiors.

As to Mr. Whiteman's absurd contention that the maltreatment of classical themes is a means of spreading a knowledge of good music (a claim also made by Mr. Hylton in his article in last month's *Musical Times*), Mr. Newman shows its feebleness by applying it to other arts. Would vulgar perversions of famous pictures send people to the originals?

What should we say of the man who would undertake to make Shakespeare acceptable to the masses by re-writing him in the language of the New York East-sider, 'To be or not to be, that is the question,' let us say, becoming 'Yer for it or yer ain't—j'get me, kid?'

Apropos of Mr. Whiteman's remark that Sullivan's tune to 'Onward, Christian soldiers' could be easily 'jazzed,' but won't be, because 'it is a sturdy, majestic tune, with a religious connection,' we should like him to explain how it happened that the 'Hallelujah Chorus'

has been drawn on by the composer of 'Yes, we have no bananas,' as was proudly announced recently by Mr. Hylton. If immunity is granted to sturdy, majestic tunes with religious associations, we should have thought the 'Hallelujah Chorus' was at least as safe as 'St. Gertrude.'

When is this country to have its first view and hearing of the Vitaphone? This remarkable instrument made its début at New York a few weeks ago, and appears to have brought the day of perfect synchronisation of picture and music very near. It showed various soloists—Mischa Elman, Marion Talley, Bauer, Zimbalist, Martinelli—a full orchestra, a speaker, an actor, &c., and the illusion in some instances seems to have been so complete as to rouse to enthusiasm a critical and distinguished audience that included Sir Henry and Lady Wood, Heifetz, Zimbalist, Bauer, Anna Case, and many other musical lights. The New York Philharmonic Orchestra was shown playing the 'Tannhäuser' Overture, conducted by Henry Hadley:

This was something decidedly impressive [says the *Musical Courier*], the reproduction of the music being far the best yet produced, the only possible criticism being that the bass end of the tonal spectrum does not quite achieve its proper value in quantity. The reproduction of tone-colours, however, is perfect. With closed eyes, one could easily believe that the actual orchestra was playing, and the co-ordination of the picture of the playing orchestra and the music is startlingly impressive.

As our contemporary says, this opens up great possibilities. Imagine the revelation such a picture-performance would be to the folk living in remote centres who had never seen or heard a full orchestra. Pictures were also shown of various sections of the orchestra at work. Here again it is easy to see possibilities in the educational line. 'Close-up' slow-motion pictures of various solo instrumental performances will now be possible, with the actual sounds produced. They should be at least of great interest. The only solo performances we do not want to see reproduced in this way are those of singers. The normal spectacle is sufficiently unattractive at times; magnified and prolonged by the Vitaphone it would be a harrowing experience. A tight-throated tenor in the last stages of the 'Prize Song,' for example...

In one respect the Vitaphone seems likely to make history very quickly. The problems of cinema music have been debated for some years past, but a whole batch seems to be solved at once by this instrument. At the New York demonstration, a good part of the time was devoted to a film for which the musical accompaniment had been played by the New York Philharmonic Orchestra, under Hadley. Says the *Musical Courier*:

It was music by an orchestra much larger and better than the average 'movie' house can support. There is no break-up after the first ten minutes of the picture, to see all the rest accompanied by an organ, which, even in the hands of an expert player, is an unsatisfactory substitute; and there are no orchestral players and conductors to disturb the line of vision by their movements and their going and coming.

As the synchronisation of picture and music was far better than is possible by the customary means, the Vitaphone discloses a bleak prospect for cinema musicians. Before long, every picture-producing company will employ its own orchestra; the musical accompaniment to a picture will be arranged on the

spot, and the show will be sent out complete. The spread of good music will be helped enormously if the companies are alive to their opportunity and responsibility. But what of the army of orchestral players that will be superseded? And the organ building industry will also be hard hit. It looks very much as if the controversy that is now taking place in this journal on the subject of cinema organ-playing will be settled in a way the disputants little expected.

Did Washington Irving compose a song entitled 'A Rill from the Town Pump'? We have received an inquiry from—of all people!—a well-known firm of brewers. As we were unable to give a reply, we pass the question on to our readers.

A long and honourable chapter in West of England choralism is closed by Mr. George Riseley's resignation from the conductorship of the Bristol Choral Society. Mr. Riseley has held the appointment for nearly forty years, and his retirement is due to ill-health. The Society, in a statement issued a few weeks ago, says:

It is impossible to give any adequate expression of our gratitude and appreciation of the wonderful services Mr. Riseley has rendered to this Society during the thirty-eight years of its existence. Faced with this serious position at a comparatively late hour, the committee, after careful consideration, decided to cancel all the arrangements in connection with the programme already announced for the coming season, and to approach the Bristol Philharmonic Society with a view to co-operation. The result has been the formation of the Bristol Choral and Philharmonic Society, under the honorary conductorship of Mr. Arnold Barter.

It may be recalled that, in 1920, Bristolians showed their gratitude to Mr. Riseley by a public testimonial, the occasion being the completion of fifty years of musical work in the city. The presentation took the form of a cheque for a thousand guineas.

Mr. Arnold Barter has conducted the Bristol Philharmonic Society since its inception twenty-five years ago, and his enterprising policy has given Bristol opportunities of hearing many modern works of a type not often performed in the provinces—or even in London.

We commend to the notice of readers the letter on page 933 from Mr. Edward Watson, Secretary of the Music Department of the National Institute for the Blind. There ought to be no lack of musicians ready—even eager—to render to their blind confrères the small but valuable service for which the appeal is made.

Our Czecho-Slovakian friend returns to the charge on the question of modernising Shakespeare. His main point now seems to be that 'a German reading Shakespeare in German can understand Shakespeare better than an Englishman in English.' Of course he can, for the obvious reason that he is reading modern German, whereas the Englishman is reading 17th-century English. Our correspondent goes on to say that 'the Germans are supposed to have re-discovered Shakespeare, just as they have discovered Shaw's genius.' 'Supposed' by whom? Probably Germans. Re-discovery implies loss. Can it be said that Shakespeare was ever lost in his own country? Inevitably some generations have been less alive than others to his genius, because of

fluctuations in taste and manners. It is easy to understand, for example, why the 18th century was only partly aware of his greatness; similarly, Bach was crabbed and uncouth in the ears of musicians until recent years. But Shakespeare was never ignored in the sense that Bach was in his own country. As for Shaw: we fancy that particulars of his income from the sale of his works and performing fees on his plays in England would show appreciation of the most solid type. Indeed, had this Irishman settled in Germany instead of England, and written about that country as he wrote about England during the war, she would have handed him treatment very different from the half-amused tolerance he received here. Shaw is a great man, though a good bit less towering than he appears to some of his more fervid admirers, including Mr. Shaw. He has had the advantage of a publicity expert second to none—himself; but even without this aid the discovery of his genius would not have been left to any foreign country. England may not always spot a great composer at first sight, but she has her eyes open in the matter of literature.

The advertisements of singing teachers continue to show enterprise and inventive powers. 'Voice-building' and 'placement' are now fairly common; 'Ennobling the voice' is a step forward; and further progress is shown in an announcement of an 'Advanced Method of Voice-Production and Breath-locking.'

New Music

CHORAL WORKS

An abridged concert edition of Purcell's 'King Arthur' has just been issued by Novello. The editor has omitted a good deal of the music that had little *raison d'être* beyond stage requirements. The final chorus of the original, 'Our natives not alone appear,' is dropped in favour of the song and chorus, 'Your hay it is mowed,' which certainly makes a better finish. The superseded chorus is given in an appendix, so it may be used by those who prefer it. The musical text has been revised, chiefly on the authority of a MS. in the library of the Royal Academy of Music. By means of 'cueing in,' the orchestral score is now such that it can be played by strings alone, or by strings and pianoforte, with or without any of the wind in the original score—flutes, oboes, and trumpets. The principal solo parts are for S.T.B. The time of performance is about an hour. 'King Arthur' contains some of Purcell's best and best-known music—'Come, if you dare,' 'Fairest Isle,' 'How blest are shepherds,' 'Come, follow, follow,' 'Shepherd, shepherd, leave decoying,' the fine Passacaglia in F (here called 'The Grand Dance'), &c., and its issue in this excellent edition is a worthy continuation of the enterprising policy shown by the house of Novello in its recent publication of concert versions of 'Semele' and 'Carmen.'

From Novello's comes also Bach's cantata, 'Ready be, my soul, away,' for four solo voices, chorus, and orchestra, edited by Sir Ivor Atkins, with English text by Prof. Sanford Terry. This work was performed at the recent Three Choirs Festival. It opens with a fine chorus based on the chorale tune, 'Straf mich nicht,' well-known in this country through its

association with the Easter hymn, 'Christ the Lord is risen again.' But the outstanding number is the aria for soprano, which Parry describes as—

... one of the most exquisite solos in all the cantatas. It is accompanied by a flute, violoncello, piccolo, and continuo, intertwining divinely tender phrases, which plead against one another as if from the innermost depths of the soul; and into their company the solo voice seems to drop from the infinite with slow phrases expressing with the deepest urgency the words 'Bete, bete!' ('Pray').

Another Worcester Festival work received for review is Edgar Bainton's 'A Hymn to God the Father,' a setting of a poem by John Donne (Oxford University Press). Mr. Bainton has successfully caught the unusual spirit of the poem—a kind of abstruse intensity; both words and music say much in a small space. (Readers who have an 'English Hymnal' at hand will find Donne's poem therein, No. 515, with a slightly altered first line.)

The Oxford University Press sends Mozart's 'Requiem,' in the new edition of Edward J. Dent, with Latin text, and also in a tonic sol-fa version.

Arthur Somervell's 'Christmas' is a short work that should meet the needs of church choirs and choral societies that wish for a change from 'The Messiah' selection and other over-familiar Christmas music. It is in six parts—Advent, The Annunciation, The Birth of Jesus, The Shepherds and the Magi, At the Manger, Departure of the Magi—and may thus be spread over several weeks if desired, like the 'Christmas Oratorio.' The music is melodious without being obvious, and effective use is made of certain familiar ecclesiastical themes, such as 'Veni, Emmanuel,' the fourth Gregorian tone, and 'Adeste, Fideles.' There are some attractive numbers in carol style. Four soloists are required, and the accompaniment is easily playable on pianoforte or organ. The well-chosen libretto is from the Psalms, the Gospel narrative, and one or two hymns. The first performance of this capital little work will be given by the League of Arts Choir at the Victoria and Albert Museum, in November, conducted by Geoffrey Shaw (Boosey).

W. G. Whittaker's setting of Psalm cxxxix. for unaccompanied mixed choir and semi-chorus is a work that cannot be judged without a hearing. Some of the dissonances seem to be unbearable, but Holst has recently shown that such progressions, hopeless to the eye, or when played, may become beautiful when sung. Dr. Whittaker sets the choir a stiff task, but the writing of so practical a choral trainer and conductor usually looks harder than it is. Half the terrors of a tough progression may be mitigated by the way it is approached and laid out. In this Psalm, Dr. Whittaker explores very thoroughly the possibilities of the shifting harmony of one body of voices against the stationary chord of another. Holst (in the 'Hymn of Jesus') seems to have given the first hint of the powerful effect of dissonance obtainable in this way, though the actual device itself may of course be found in several double-choir works of Bach. There is deep feeling in this Psalm, but not of the conventionally 'expressive' type; strength, too, of a stark, dour kind. The more one looks at the score the more one wants to hear a performance. The only adverse comment that may perhaps be safely made on a mere paper acquaintance is that there is rather too

much treatment of the voice-parts in blocks. A little more polyphony of the conventional type (conventional in the best sense, of course) would have increased the interest. But here again actual performance may well justify the composer. The vocal score contains both Tonic and Staff notations and a reduction for pianoforte—in uncomfortably small type, by the way (Oxford University Press). H. G.

CHORAL MUSIC :

UNISON SONGS

The Year-Book Press batch always contains some sound stuff. The jolliest things are Charles Wood's 'A Song of the Sea' and Basil Harwood's 'Running on.' The latter has some neat little tripping runs to negotiate. Wood's 'Trees' is a happy cantabile study. Girls especially would like it. Amiable fare is Hilda Grieverson's 'Jocund Dance' (the jocosity a bit mild-drawn), E. T. Chapman's 'I often sit and wish' (words by himself, and accompaniment inspired by the organ, I fancy), and J. M. Tatton's 'Lullaby' (Scott's 'O hush thee, my babe').

Novello's issue C. M. Spurling's 'Take, shepherd, take thy prize' (in easy, short phrases), Rowley's 'Country Song,' that has an 18th-century Old English bouquet, and the Schumann 'Ladybird,' from Op. 79—a delicious trifle.

From Elkin we have Felix White's 'Telegraph Wires' and 'Glad Day,' the second the better of the two—good, swinging rhythms, and some variety of them; Norman Demuth's 'Dream Pedlary,' flowing sweetly, and demanding perfect finish in the quite easy manipulation of the notes; Sydney Northcote's 'My Pilgrimage' (4-4 and 6-4 time)—a bold essay with a rather bare descant, that does not quite achieve the effect of stark strength apparently aimed at; and Gerrard Williams's 'The Elves' Tryst Night,' dancing lightly away, eight semiquavers to the bar, at a brisk pace. If your kiddies can get tone on every note, they have the root of the matter in them.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Some of D. W. Stewart's settings of Blake's 'Songs of Innocence' are unison, and some two-part. There is a serious endeavour to get away from stiff rhythms, but Blake's simplicity is a little too much for the composer, I feel. However, here is goodwill and some achievement. The eight songs appear to be sold only in one book, at a shilling. Single two-part songs from the same firm (Year-Book Press) are Alan Palmer's 'The hill pines were sighing' (some words by Dr. Bridges)—a song that very nearly comes off, and is worth looking at, since you may think it quite successful—and C. S. Lang's 'Wake, little bees,' a brisk song for full-toned singing.

The lower part in most two-part songs would be more interesting and free if it crossed the upper part more frequently. There is still too much tendency to treat the voices as semi-altos, or, at the best, as apologetic sopranos 'seconding the motion.' That fault is not prominent this month, but it is always present, in three songs out of five. And again I plead for a little more counterpoint. Swing the parts about, gentlemen!

'In Derry Vale' (with descant) is Geoffrey Shaw's treatment of the 'Londonderry Air' (Novello). Naturally, he seizes the nice opportunity of using imitation, and, equally naturally, he uses it neatly. I like that striking E natural (in the key of E flat) in

the last bar but one. I wonder if you can guess just how it is brought in? If you can, and happen to want to write songs, try thinking out, not half-a-dozen similar dodges, but how it is that they occur to the musician at all. It is the hardest thing to look freshly at a familiar thing. One way is to get away from it; another is to live with it; a third is to see how it strikes other people; and a fourth is to wait until it strikes you—and, meanwhile, to refrain from the use of ruled paper.

In George Rathbone's 'How sweet the moonlight sleeps upon this bank' the lower part descends to the low A, and the harmony is in four parts, at the ends of the verses. This is a thoughtful setting (Novello).

Light and bird-like are the hops in Charles Wood's 'The Blossom' (S.S.A.). This melodious fragment of Blake must be sung with very great delicacy, with a smile and a caress. Eric Fogg's 'Meg Merrilies' has some imaginative touches, but it is unequal. It is a sporting effort, rather broken up after the older male-voice-song type. It would give quite good practice to S.S.A.A. choirs. Both these pieces are Year-Book Press issues.

MALE-VOICE

Two of Elkin's prints provide easy-going material for T.T.B.B. A. Brent-Smith's 'In September' gives a chance for clean tonal contrasts, including a hearty *ff* wind up; and C. F. Water's setting of Burns's 'Oh, my love's like a red, red rose' is neatly if sedately written. Few of the setters of Burns get his fervour and nip. Dare one suggest a nip of another kind, to get them into the right spirit?

Kenneth Finlay has arranged 'Quick! we have but a second,' for T.T.B.B. The men are not asked to emulate Plunkett Greene by singing the whole thing in one breath, but they must manipulate tongue and lips and teeth with all their art if the words are to be crisp and the tune charged with tone all the way (Curwen).

MIXED-VOICE

Weekes publish Kenneth Finlay's very simple arrangement for S.A.T.B. (or S.S.B.B.), unaccompanied, of 'Oh, why left I my hame?'; and Paxton's issue another of this composer's settings, this time of the air to Lady Nairne's verses that have the burden of 'Wha'll be king but Charlie?' Both these are pleasant material for the practice of the fundamental choral virtues. W. R. A.

ORGAN MUSIC

No. 6 of Novello's Albums of 'Twenty Short and Easy Pieces' contains, like its predecessors, something to suit practically all tastes and degrees of technique. The composers represented include Handel, Beethoven, Guilman, Mendelssohn, Merkel, Cui, Dienel, Steggall, Luard-Selby, Blair, West, &c. As a collection of pieces for teaching purposes the volume should be no less useful than for the supply of voluntaries. The latest of Novello's 'Original Compositions' series is Herbert Brewer's 'Cloister-Garth,' a tuneful piece, *alla sarabanda*, with an engaging alternation of triple and duple time. It should serve well as quiet relief in a recital. It is easy both to play and register.

Basil Harwood's Voluntary in D flat may of course be played in the ordinary way, but it is primarily a study for left-hand and pedals. (It is dedicated to Douglas Fox, that brilliant young player who lost his right arm in the war, but still does

amazing things with his left hand and feet.) Dr. Harwood's study has far more than mere technical value, being a lengthy, well-developed, and expressive movement that will give even the two-handed player plenty to do (Novello).

Among the most promising of young composers cut off by the war was Ernest Bristow Farrar. Though an organist, he had not written much for his instrument, but his modest output was of excellent quality. A few posthumous pieces have appeared during the past few years, and the number is increased by two just issued by the Oxford University Press—'A Wedding Piece' and an 'Elegy.' Both are slight, but show the imaginative touch that was rarely absent from his work. The 'Wedding Piece' is delightful, and will no doubt be a popular recital item. The 'Elegy' perhaps suffers from a little over-use of its opening motive, but is an original conception in many ways. It would make a good (a) item to the 'Wedding Piece' as (b). Incidentally it is good to see that some of the enterprise of the Oxford University Press is to be diverted into the organ music department. With the large public interest in the organ, the great activity in recitals, and the decided improvement in the standard of taste, there is ample room for new English organ music. Wherever organists are gathered together one hears complaints as to our small output compared with that of America, France, and Germany.

Paxton's send a new technical work—T. Haigh's 'Pedal Playing: A Complete School of Pedal Technique for Organists.' Dr. Haigh deals with the pedals only, because (he says in his Preface), his experience as a teacher 'has been chiefly with students who had acquired considerable ability as pianists before commencing the study of the organ.' Such students probably outnumber very largely those who approach the organ with little or no manual technique. In fact, this is the better way of approach. The organ is notoriously a formidable instrument, but much of the difficulty of the early stages of its study disappears in the case of a pupil whose manual technique is good enough to enable him to concern himself almost entirely with the pedal board. Even the greatest difficulty of all—independence of hands and feet—will not worry a player who is well grounded at both ends, so to speak. Dr. Haigh begins with the simplest of alternate toe exercises, and works gradually up to ninety-five difficult passages extracted from the repertory—excluding Bach, on the ground that there are plenty of editions with complete footing marks. Perhaps the exclusive use of alternate toes in the early studies is a mistake. There is much to be said for impressing on the student, from the first, the necessity for a liberal use of the heel, and for thinking of a pedal passage in two lines, heel and toe. Dr. Haigh shows the importance of this later, so it is to be hoped that students working for themselves from his book will read the whole of it first. An underlined injunction to 'calculate mentally' the spaces between the notes seems to imply an objection to 'feeling' the short keys as a guide. It is difficult to see why this old-fashioned and common-sense plan should not be used as a supplementary aid. 'Safety first' is a good motto here as in other kinds of pedestrianism! It is worth while remembering, too, that many pianists use their fingers in this way—in fact, a little book dealing solely with this subject was recently published. Pedal textbooks seem to fight shy of discussing the use of the

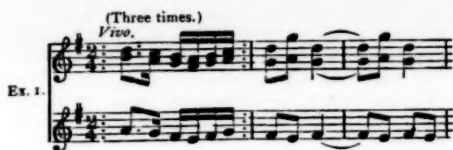
side of the foot. Yet many long-key passages of consecutive notes, though marked to be played by the toe of the same foot, are better managed with the side—roughly, that part of the foot under the big-toe joint. The *glissando* is often better done thus than with the actual point of the foot. This is the kind of compromise that experienced players take for granted, but it seems to be shirked by textbooks. By the way, a trying-over of some of the ninety-five passages is a revelation of the widely different views players hold in regard to pedalling. The divergence is far greater than in fingering, because so many factors enter into the question—players' length of leg and size of feet, the great difference in degrees of stiffness in the touch; even the 'lie' and position of the accompanying manual parts affect the footing. Dr. Haigh's primer is very thorough and practical, and may be recommended with confidence.

Among organ composers at present out of fashion is Adolf Hesse. Yet he wrote some admirable music; his contrapuntal and fugal writing are first-rate; he could turn out genuine tunes, and in attractive power he is streets ahead of the great army of lesser Germans such as Rink, Töpfer, Eberling, &c. I am glad to see that Augener's have just issued two books of his pieces, No. 1 containing twenty-nine short Preludes and Postludes, and No. 2 giving us eleven pieces, among them such larger works as the Variations in A and A flat, the Toccata in A flat, and a couple of the Preludes and Fugues. It may be dreadfully old-fashioned taste, but I have thoroughly enjoyed renewing acquaintance with the best of these works. The edition appears to be a reprint of the old one-volume issue. I wish the publishers had taken the opportunity of adding a few fingering and footing marks, and of correcting one or two slips in the text. Still, the volumes are so handy and cheap, and contain so much sterling music, that the deficiencies are easily pardoned. From the same house come also reprints of Maily's Toccata and Meditation.

C. W. Pearce's 'A Processional Paternoster' is based on a tune the composer wrote for the East London Church Fund Festival at St. Paul's Cathedral, the text being a metrical version of Pater Noster. It makes a tuneful and effective march of no great difficulty (Weekes). The same publishers send a Tutor for American Organ, by Augustus Holmes and Frederick J. Karn; and 'In the Cloisters,' by Wilson Manhiere, a set of fourteen easy pieces for harmonium, which are rather better than such a title would lead us to expect.

H. G.

The Oxford University Press has issued a piano-forte arrangement, by the composer, of Constant Lambert's ballet, 'Romeo and Juliet.' Ballet music must be strong to stand on its own feet, thus, without the glamour of orchestra and stage setting. 'Romeo and Juliet' comes but poorly out of the test. The composer is a student at the Royal College of Music, but it is plain that he has really gone to school elsewhere, if this ballet be truly representative of his aims and technique. It is little but thinly-diluted Stravinsky, and, looked at as mere music, soon grows wearisome by its insistence on effects that are already beginning to date, and that rarely 'come off' on the pianoforte. One must be either very young or unsophisticated to see anything original or daring in such devices as this—one taken at random from dozens of similar things:



And, as a piece of infantile puerility, here is a cadence:



Such tricks are as easy as lying, and would soon become as commonplace but for the ease with which they are seen through. If this is what the ballet does for young composers, it is to be hoped that they will steer clear of it, lest it 'do for' them indeed.

H. G.

MINIATURE SCORES

We have received from Edward W. Organ, Acoc's Green, Birmingham, a very interesting batch of pocket scores—String Quartets by Franz Schmidt, in A; Leo Weiner, in F sharp minor (a work that won the Coolidge Prize a few years ago); Turina's 'La Oracion de torero'; Bartók's Op. 7; Breton's Quartet in D; and Rheinberger's Theme and Variations in G minor. There are also Hans Stieber's Quintet in A, for clarinet, two violins, viola, and violoncello; Rheinberger's Quintet, for two violins, two violas, and violoncello, in A minor; and Liapounov's Pianoforte Sextet. For full orchestra there is Dohnányi's 'Ruralia Hungarica,' a Suite of five pieces not yet performed in this country, we believe. They ought to be heard soon.

Among the most successful items in 'Riverside Nights' at the Hammersmith Lyric are 'The Policeman's Serenade' ('a grand little opera'), written by A. P. Herbert, and composed by Alfred Reynolds; and a song, 'It may be life,' in which some delightful verses by Mr. Herbert are set by Dennis Arundell. These numbers have just been published by Messrs. Elkin, and their neatness, wit, and fancy make us wonder why so many revue producers (and audiences) are content with noisy drivel, usually imported.

H. G.

EASY PIANOFORTE MUSIC

Young people emerging from the primary stage will find useful and pleasant practice in an album entitled 'On the Way to Fairyland' (International Music Co.). The music, which is very clearly printed, is by various composers, and includes Thomas F. Dunhill's 'French Dance' (Rigaudon) and 'Old English Dance,' a Gavotte by Handel, and a Minuet by Mozart, Schumann's 'Soldiers'

Chorus, Couperin's 'The French Dancer,' and tuneful pieces—mostly in dance form—by Adela Verne, Colin Taylor, Henri Lamarqué, Georges Lamothe, and Alice Verne-Bredt. Another album from the same publishers—'The Young Music-Maker'—is suitable for pupils of Elementary to Lower Division standard. The contents are admirable: a Caprice by Felix Swinstead, Handel's Allegro from seventh Suite, Thomas F. Dunhill's 'Carillon of Yuletide' (an excellent study in thirds and sixths), 'Lament' by H. Pachulski, a Schumann 'Album Leaf,' and two tuneful numbers by A. J. Silver. The picture on the front is, however, a mistake. It appears to have strayed from a book intended for the nursery. People who have reached the standard required for these pieces are apt to resent anything suggestive of the kindergarten stage. Apart from the unfortunate cover the book would admirably suit adult learners, whose needs are sometimes difficult to meet.

For less advanced pupils Colin Hood's suite 'Robinson Crusoe' (Forsyth) may be confidently recommended. These little pieces are treated with skill and imagination, and should appeal strongly to youngsters. The fifteen numbers—some quite short—include two duets, one of which, 'The Cannibals Routed,' is quite an exciting affair. Karel Mengelberg's 'Seven Pieces for Children' (Oxford University Press) are examples of modern writing which will, presumably, be played and even liked by some. To the present writer, two or three of them are extremely ugly, and the others, in the main, merely dull. They are not for beginners.

Under the title 'What shall I play?' (Enoch) E. Edroff has arranged simply and effectively a number of well-known songs and dances. Included are—amongst others—'John Peel,' 'Men of Harlech,' 'Sir Roger de Coverley,' 'For he's a jolly good fellow,' 'The Keel Row,' 'Auld Lang Syne,' and 'God save the King.' The book is for elementary players. For the same stage 'Ten Little Pieces without Titles,' by Clement M. Spurling (International Music Co.) will be found useful. They are tuneful and well written, and contain examples in dance form as well as those requiring expressive treatment. The pieces are graded; the last two, however, which are both of a lively character, require a much higher standard of playing than the others.

A 'Second Adult Album' (Enoch) provides an excellent collection of moderately easy and moderately difficult pieces, collected, phrased, and edited, by Gertrude Azulay. In a 'Foreword' the Editor gives some useful advice on practising. Each piece, also, is preceded by analytical notes and exercises designed to meet special technical difficulties. The composers represented are: Chopin (Preludes in E minor and B minor), Rameau (Tambourin), Schumann, Heller, Glinka (Tarantelle), Chaminade, and Duchatel. Teachers of adults will welcome this second album. Not all of them will agree everywhere with the suggested pedalling: e.g., the Chopin numbers (particularly the first) and the opening phrase of the first Schumann piece.

Pupils of about Lower Division standard will enjoy James Ching's six open-air pieces under the title 'Over the Hills' (Forsyth). The first and last—'March Winds' and 'Happy-go-lucky'—are vigorous and straightforward in style; light, nimble finger-work is called for in 'Sheep Bells,' 'Caravans,' 'Half-way House,' and 'The Roadside Pool' are expressively treated, and make attractive studies in *cantabile* playing and pedalling. More difficult are

'Five Sketches for Pianoforte' by F. Percival Driver (International Music Co.). A skilful player will find plenty of scope in these clever pieces. Their titles are: 'The Song of the Brook' (*Allegretto grazioso*), 'Columbine' (an expressive melody in right hand), 'Elves' Frolic' (*Allegro leggiero*), 'Celtic Lullaby' (a tender little essay in two-part writing, much as if written for 'cello and violin), 'Will o' the Wisp' (*Allegro leggiero e scherzando*). No fingering is indicated, and pedalling—which is asked for in each piece—is left to the discretion of the player.

Teachers will be glad to know that the set of selected studies recently issued in four graded books, under the editorship of Desirée MacEwan, Cuthbert Whitmore, Nancy Gilford, and Felix Swinstead respectively, has now been made more complete by the addition of 'Preliminary Selected Studies,' edited by Cuthbert and Freda Whitmore (Paterson's Publications). A brief Foreword indicates the proper attitude of mind in which to approach the practice of studies. Brief prefatory notes also accompany each number. As most easy studies are in the key of C major, the editors have wisely transposed some of them into other keys, and written a few new ones in order to obtain variety. G. G.

The Musician's Bookshelf

'The Music of Spanish History to 1600.' By J. B. Trend. Hispanic Notes and Monographs issued by the Hispanic Society of America.

[Oxford University Press, 12s. 6d.]

In his short introduction the author transports the reader into modern Spain, placing before his mental vision an enchanting picture of the Alhambra and its surroundings by starlight, and of the sheen and shimmer of the gaily dressed audience which had assembled in the Plaza, at Granada, in front of the old Palace to witness a singing competition, held as a kind of Festival, organized by Manuel de Falla, and staged by Ignacio Zuloaga. The description of the traditional form of song in Andalusia, the *Cante andaluz* or *Cante londo*, modernised and 'gipsified' as *Cante flamenco*, and of the preludes and interludes for guitar with the invariable suggestion in both voice and accompaniment of the Phrygian mode, make up an excellent preamble of modernity tinged with Orientalism to the author's account of the varied races and influences that modified and developed the art of music in Spain from the invasion of the Moors in 711 to the death of Victoria in 1611. Two chapters are devoted to the Moors, and at the outset Mr. Trend stresses the point that the customary habit of speaking of the Muslim invaders of Spain as Arabs is contrary to fact. The armies of the Berber Tárig were of a mixed race. Though they were led at first by Arabs, each invasion brought a larger proportion of Berbers, a people altogether different from the Arabs in race, tradition, language, and music. Moorish Spain became for a time the most civilised country in Europe, students flocking from all parts of the world to Córdoba.

The account of the mixed races in various parts of Spain has the effect of accentuating the unique characteristics of the Basque people, for the Muslims were very little in Asturias, where the inhabitants held out against them in the mountains; also they were only a short time in Galicia and the Basque provinces,

and this fact has preserved the pure native quality of the music of those provinces. The wavering melodic Muslim music is shown to be characterised by its rhythm, producing a pleasurable sensation from 'the expected succession of strong and weak beats and the regular return of the same period, which impresses on the mind the feeling of a balanced construction, 'a rational conquest of time as it passes.' Interesting details are given of the celebrated Persian singer, Ziryab, who founded a school of technique in which many innovations were introduced regarding rhythm, melody, and ornamentation. Mention is made of the collection of Moorish melodies due to the researches of E. N. Yahil and L. Seror, and published under the direction of M. Rouanet, of Algiers.

The singularly perfect system of intonation and comprehensive set of scales of the Muslims owed much to Persia and Greece; but in the last hundred years the system has been changed and the octave, which had been divided into seventeen notes ($\frac{1}{3}$ -tones), now consists of twenty-three quarter-tones grouped in seven diatonic intervals, thus giving a larger range of choice, but with intervals no longer so true as they were in the older scale. The influence of the partly Byzantine and partly Visigothic melodies and the Mozarabic liturgical chant on Spanish ecclesiastical music occupies a chapter in which the wide researches of the late Pierre Aubry, one of the most erudite of French writers on music, are requisitioned. Three interesting chapters follow: one on Alfonso the Wise, King of Castile, who collected the Cantigas of Santa Maria, four hundred poems with musical notation in two exquisitely illuminated MSS., now in the library of the Escorial; another on Early Galician Music and the songs sung by the Pilgrims in the famous shrine of St. James of Compostela has an item of interest for modern musicians owing to the fact that among the forms of music of that period the 'Alborado' was numbered; it is known in these days, and has become familiar through Ravel's 'Alborado del Gracioso.' The chapter on the 'Romancero' is one of the most absorbing on account of its vivid description of the travelling 'jugglers,' who were continually moving from place to place, and thus becoming acquainted with poetry and music from many countries. They were the inventors of vernacular poetry, as also of the 'Romances Viejos.' It is of special interest to learn that some of the old Romances were formed from the remains of lengthy 'Chansons de Geste,' thus linking up these wandering minstrels with the Troubadours and Jongleurs who had sung the immortal stories of Roland's sword, Durendal, of Charlemagne and King Arthur. One of the tales was a setting of the story of Don Gayferos and Melisendra, which forms the subject of Manuel de Falla's delightful opera, 'Master Peter's Puppet Show,' from 'Don Quixote.' The book ends with short, concise accounts of the work of Juan del Encina, Morales, and that great figure in Spanish musical history, Victoria, the complete edition of whose works was the monumental achievement of one of the most renowned of modern Spanish musicians, Felipe Pedrell. The last two pages make somewhat depressing reading, showing the real need of arousing enthusiasm in Spain both for the music of its great past as well as for its promising present. 'Music, unfortunately,' laments Mr. Trend, 'has remained the Cinderella of the arts, even in Spain.' This author, anyway, can rest assured that English readers must feel they owe him

a debt of gratitude for initiating them, in this and in several other attractive volumes, into something of the magic and spell of a fascinating country, and for sharing with them his wide knowledge of its history and its music.

Sixty-six musical examples are given in the Appendix, numbering a Mozarabic chant after Pierre Aubry, and many others from this learned scholar's collection; several Pilgrim songs from Montserrat, Romances, Villancicos, Pange Linguas, &c. The ample 'Notes' provide also much that is of special interest.

L. L.

'Commonsense in Pianoforte Playing.' By Cuthbert Whitmore.

[Augener, 2s.]

It is odd that so few pupils (and not many teachers, apparently) realise that commonsense is as vital a factor in art as in the everyday affairs of life. When clouds of high-flown language have been spent in vain on some aesthetic problem, a pinch of practical mother-wit will often cut the knot. Mr. Whitmore is therefore happy in the title of his little book, and even happier in that the contents live up to the label. The work is based on a series of articles that appeared in the *Musical Teacher*, and the easy, colloquial style of their original form has been wisely retained. The question of rotary adjustment (often made a kind of mystery) is treated so simply and clearly that it must be indeed a dense pupil who fails to grasp it. Other chapters are on 'Staccato and Legato,' 'Pianoforte Touches,' 'The Essentials of Interpretation,' 'Time Inflection,' 'The Use of the Pedal,' 'Tone-Colour,' and 'Attention.' Mr. Whitmore is admirable on *rubato*, and many a seasoned player would profit from this chapter. In regard to tone-colour, the author works his favourite theory as to the player thinking of Beethoven's Sonatas in terms of the orchestra rather than of the pianoforte. The theory may be carried too far, but there is good ground for it in the orchestral and un pianistic conception of much in the Sonatas. And almost any plan that will induce the young player to realise the importance of variety in tone and touch justifies itself. Teachers, hardly less than pupils, will benefit from this excellent booklet.

H. G.

'Dictionary of Modern English Usage.' By H. W. Fowler.

[Clarendon Press, 7s. 6d.]

Mr. Fowler makes certain points of interest to musicians, and his opinion is important, for the learning and fascination of his book will give it authority wherever there is a care for good English. Oh for a millionaire to speed its message into the darkest corners of the land! There would then soon be an end of the Irish misuse of 'will' for 'shall' and a hundred other slovenlinesses.

It is a corrective not only for all slovens, but also for all pedants. Mr. Fowler's principle is this: that good written English should (except for special purposes, poetical and other) be based on good spoken English. Generally, he holds it pedantry to fight against well-established colloquial usage. Not, for all that, that we are to submit feebly to any neologism that chooses to knock at the door.

To come to the author's decisions on musical terminology, we must pick our little quarrel with him, dangerous though it be. No; he should not try to

impose 'clarionet' on the nation. After all the years of efforts in which the better form has been fought for! He says:

The two forms denote the same instrument, but the *-onet* form is in more general use (and therefore preferable in literature), while musicians and musical connoisseurs affect the other.

We detect a sneer in that 'affect,' and a cruel one. 'Clarionet' is an absurdity indefensible, and this blot should be erased in the next edition of the 'Dictionary.' Other recommendations do not agree with the usage of the *Musical Times*. Mr. Fowler is for 'piano,' presumably because 'pianoforte' has been utterly dropped from English speech. And the word is to be boldly pronounced English-wise with a short 'a,' 'piano' with a long 'a' being reserved for the musical direction.

Mr. Fowler pleads for 'barytone,' as he does for 'gypsy.' His principle is to retain the form that preserves the etymology of the word if no inconvenience is entailed. 'Barytone' and 'gypsy,' true, are hard pressed by inferior forms, but while they have not quite succumbed the nice writer will prefer them. 'Violoncello' is a crux. The 'Oxford English Dictionary' recommends a frankly anglicised pronunciation. Mr. Fowler hedges, suggesting the 'i' be pronounced as in 'violin,' and the 'c' remain Italian. It will not do. As a fact, the word is less and less used in speech. But 'cello' is absurd—no word at all. If we were as courageous as our Elizabethan forefathers, we should make no bones about writing 'chello,' or 'chellow.'

With Mr. Fowler by his side, no one now need blush to give 'soprano' and 'contralto' a plural in 's.' We wish he had not overlooked the *cor anglais*. Misbegotten and ill-fated name! On the principle that things musical had better be called by a foreign, and, if possible, unpronounceable word, we nearly all of us fight shy of 'English horn.' What strange perversions the words '*cor anglais*' fall into in the course of a season of symphony concerts who shall say? Sir Henry Wood pronounces them one way, Herr Furtwängler another, and M. Ansermet altogether differently.

Mr. Fowler allows us to stress the penultimate in 'fantasia' without incurring his blame for pedantry. (Pedantry is 'the saying of things in language so learned or so demonstratively accurate as to imply a slur upon the generality, who are not capable or not desirous of such displays.') In fact, the pronunciation 'fantay-sia' or 'fantah-sia' is perhaps due to ignorance rather than to choice. But to the mischievous dread of appearing ignorant on such matters is due the unhappy, unacclimatised form of half our musical terminology.

C.

'Haydn.' By Michel Brenet. Translated by G. Leonard Leese, with a Commentary by Sir W. H. Hadow.

[Oxford University Press, 6s.]

Sir Henry Hadow begins his prefatorial commentary by saying that, so far as he is aware, this is the best available biography of Haydn, and a perusal leaves the reviewer with little more to do than to express agreement. In fact, there could be no better review of the book than is found in Sir Henry's eight pages. He discusses fully one or two points in which the author seems to have gone astray; praises the undeniable skill with which he has introduced to us 'not only a great genius but a most agreeable

companion'; and lays a laurel at the feet of a composer who after years of neglect is at last coming into his own. Increasing knowledge of Haydn's music will, it is hoped, make an end of the conception of him as a kind of inferior Mozart. 'Anyone who looks at me [said Haydn] can see that I am a good sort of fellow.' The public always knew that, but only a small proportion at present knows what a 'good sort' of music he wrote—music that not only reflected his character, but which in freshness, deftness of workmanship, and originality places him only a very little, if at all, below the giants. This readable volume should help along the revival that will do him justice, and at the same time exert the best of influences on current music. As Sir Henry Hadow says:

It is a matter of great satisfaction that this cheerful, pleasant music is once more coming to its own—'bringing a breeze of health from wholesome places,' and setting us at our ease by its own frank confidence of a welcome.

H. G.

'The Gipsy in Music.' By Franz Liszt. Englished for the first time by Edwin Evans, Sen. Preceded by an essay on Liszt and his work. In two volumes. 15s.

[William Reeves, 15s.]

These two volumes contain, we are told, 'the result of the author's life-long experiences and investigations of the gipsies and their music.' The pity is that Liszt failed to realise that the fruit of all this labour was not necessarily of interest to the general musical public. His translator, unfortunately, made the same mistake. Boiled down to a third or fourth of its present bulk—a process that could have been done by simply shedding the interminable disquisitions on many non-musical matters—the work would have been far more valuable than it is. Liszt undertook his researches in order to help the public to an understanding of his Rhapsodies—a quite unnecessary task, one would have thought. But he got bitten with his subject, and went on and on till what was intended to be a kind of annotation of a group of musical works became a comprehensive study of a people. Here it is, for those who are bursting to know about the Gipsy, his origin, his religion, social habits, and so forth. For the musician there are musical references that may be dug out as time and patience permit.

H. G.

'My Ladye Nevells Booke' (William Byrd). Edited, with an Introduction and Notes, by Hilda Andrews. With a Preface by Sir Richard Terry.

[Curwen, £3 3s.]

Here is a handsome contribution to the revival of early English music, in the department that just now needs it most—that of the keyboard. 'My Ladye Nevells Booke' is a worthy successor to the Fitzwilliam Virginal Book, issued in 1899, and refutes, once and for all, the long-held view of historians that English keyboard music anterior to Purcell was negligible in quantity and quality. Thanks mainly to Charles van den Borren, the pioneer work of the English virginalists in the development of keyboard technique is now generally recognised. One drawback that perhaps inevitably resulted from this discovery was a tendency to regard their music as possessing little or no interest other than the purely evolutionary and technical.

A mere glance at such a collection as this—forty-two pieces, many of considerable length—shows the falsity of this view. Crudities there are, of course, and moments when we see Byrd in two minds as to idiom; but one must be obtuse indeed to miss the beauty not merely of occasional passages, but of page after page. Perhaps the most surprising feature is the variety of mood and style—a variety which we are apt to miss through our superficial concern with key. So accustomed are we to harmonic richness, that a number of pieces moving in a restricted tonal circle impress us at first with their sameness. When we rid ourselves of this harmonic obsession sufficiently to give a fair chance to such constituents as rhythm, form, and mood, we become aware of the wide differences between the dances (pavanes and galliards), voluntaries, and variations. Even the variations are by no means cast in the same mould. These are the 'grounds' (not a ground-bass in the strict sense of the term, but variations on a short theme), the variations on the hexachord, and the long and elaborate treatments of folk-song ('Have with yow to Walsingame,' 'The Carman's Whistle,' 'Will you walke the woods soe wyld,' &c.). There is a different Byrd for each; and two are combined in the hexachord variations when suddenly the severities are lightened by the introduction and imitative use of a phrase of folk-song—a wayward and happy touch that was frequent with these old writers. (An analogous instance of to-day is that of Holst in his Fugal Concerto, the Finale of which makes play with the folk-tune 'If all the world were paper.') Byrd thus touches form at many points.

Even the composers—or, rather, the compilers—of 'The Battle of Prague' and 'The Siege of Delhi' may touch their hats to him, for a full-blown ancestor of those terrible inanities is here, in a battle-piece that fills twenty-seven pages, and that covers the ground from the preliminary drums and trappings to the celebration of victory. The various sections call for citation: The Marche before the Battell—The Battell (The souldiers sommons—The marche of footmen—The marche of horsmen—The trumpetts—The Irishe march—The bagpipe and the drone—The flute and the droome—The marche to the fighte—The retreat—The burying of the dead—The Morris—Ye souldiers dance)—and The Galliarde for the Victorie. Even the point-to-point method of some later efforts in this genre is anticipated, a fanfare-like bar being marked 'tantara tantara,' and a few bars later some repercussions of the chord of C bear the words 'The battels be joyned.' As the retreat follows fourteen bars later, the fight seems on the small side, seeing the length of the preliminaries. This Battell is true to type in that it is of little musical value. Byrd, no less than Beethoven, has to come down a good many pegs in order to make the muse play tricks of this sort. But the work is of interest as an early example of programme music; and on behalf of such attempts it has to be said that most of them contributed something of value to the expressive material of music. See in these Byrd movements, for example, the representation of the fife and drum (the hands wide apart, the left repeating with insistent rhythm a chord of C minus the third); the curious monotony of the burial music (a primitive essay in a direction that was to yield impressive things from later composers); and so forth.

Having been drawn aside to discuss the least valuable work (musically) in the collection, this

(Continued on page 917.)

The Virginian Voyage

UNISON SONG

Poem by MICHAEL DRAYTON, (1563-1631)

Music by EDGAR L. BAINTON

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato. ♩ = 112

PIANO *f*

The piano introduction is in 4/4 time, marked 'Allegro moderato' with a tempo of 112 beats per minute. It begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

f You brave he - ro - ic minds, *mf* Wor - thy your coun - try's name, That

mf

The first line of the song is in 4/4 time. The vocal melody starts with a forte (f) dynamic and moves to mezzo-forte (mf) for the second half. The piano accompaniment follows the vocal line, with a mezzo-forte (mf) dynamic in the second half.

cres. *rit.* *f a tempo* hon - our still . . pur - sue; Go and sub - due! . . Whilst

cres. *rit.* *f a tempo*

The second line of the song continues in 4/4 time. It includes dynamic markings for crescendo (cres.), ritardando (rit.), and fortissimo (f) at tempo. The piano accompaniment mirrors these dynamics, with a crescendo (cres.) and ritardando (rit.) in the first half, and fortissimo (f) at tempo in the second half.

dim. *mp* loi - ter - ing hinds Lark here at home with shame.

dim. *mp* *dim.* *p* *cres.*

The third line of the song is in 4/4 time. The vocal melody begins with a decrescendo (dim.) and then moves to mezzo-piano (mp). The piano accompaniment follows, with dynamics including decrescendo (dim.), mezzo-piano (mp), decrescendo (dim.), piano (p), and crescendo (cres.).

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(1)

f Brit-ons, you stay too long: *mf* Quick-ly a-board be-stow you, *cres.*

And with a mer-ry gale, Swell your stretched sail . . . With vows as strong As the

rit. winds that blow you. *accel.* *Tempo 1mo.*

mf Your course secure-ly steer, *dim.* West and by south forth keep!

cres. Rocks, lee-shores, nor shoals When *f* E-o-lus scowls you need not fear; So ab-so-lute the

deep. And cheer-fully at sea Suc -

dim. *p* *mf*

- cess you still en-tice To get the pearl and gold. . . And ours to hold Vir -

p *cres.*

mf *rit.*

- gin - i - a, Earth's on - ly Par - a - dise. *rit.*

cres. *mf* *f*

Tempo 1mo.

To . . whom the Gold - en Age Still nature's laws doth give, No

Tempo 1mo. *f*

oth - er cares at - tend, But them to de - fend . . From

f

win - ter's rage, That there not long doth live.

And in re - gions far, Such he - roes bring ye

forth . . . As those from whom we came; And plant our name . . . Un - der that

star . . . not known . . . un - to our north.

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(Continued from page 912.)

reviewer finds space running out before some interesting points could be dealt with. However, no single short review could touch on all the aspects and by-ways opened by such a reprint as this, so the omission is not serious. Enough has been said, it is hoped, to show the reader the value of the book, especially (but by no means solely) from the historical point of view. Miss Andrews's Preface is scholarly without dryness; there are analytical notes that are models in their way; some fine photographic reproductions of the original cover and script; and in regard to paper, print, and binding, the volume is an achievement of which the house of Curwen may well be proud.

H. G.

'Music of the Gramophone, and some Masterpiece Recordings.' Compiled by H. L. Wilson.

[*The Gramophone* Publications and George Allen & Unwin, 7s. 6d.]

The 'jacket' of this book bears the announcement that it is 'the first attempt that has been made to provide a commentary for the complete works of classical music which are now available on the gramophone.' This is to overlook the two excellent little books of Mr. Scholes.

As the title shows, the work is one of compilation rather than of composition, and it has all the drawbacks that belong to the method. The reader is switched from author to author, and the quoted passages vary widely in quality. The most serious defect is that often we are told too little about the music, the space being filled with a great deal of more or less irrelevant matter. In some cases the reader is better served, a capital analysis being quoted from a reputable source. It will thus be seen that there is no consistency; turning up a work, one may meet with a really valuable piece of critical writing, or he may be fobbed off with some gushing 'programme,' or by mere chit-chat about the composer. The reader, however, with a taste for the discursive will no doubt enjoy the book, which is rich in anecdotal and other trimmings drawn from a great variety of sources.

H. G.

'Euvres Inédites de Beethoven.' Tome 2. Publiées avec une Introduction par Georges de Saint-Foix.

[Publications de la Société Française de Musicologie. Harold Reeves, 30s.]

This volume consists of early works of Beethoven, hitherto unpublished, most of which have been wrongly attributed to Mozart. The contents are two Trios for pianoforte, violin, and violoncello, a Rondo for pianoforte, and an Allegro and Gavotte for pianoforte duet. On the last page is a fragment of a 'Marzia Lugubre' for pianoforte duet in C minor, which bears a strong suggestion of the 'Eroica' Funeral March. The ascription of these pieces to Mozart seems to have been the result of hasty examination, for although there is a good deal of the Mozart turn of speech, there is also a vigour that is unmistakably Beethovenian, despite the elementary simplicity of the material. As will be gathered, the musical value of the pieces is slight, but they are of interest as showing the composer in a stage of development concerning which little actual finished work is available. No doubt lecturers on Beethoven will be glad of them as an illustration of his early work. The edition is limited to five hundred copies.

'Tonkünstler-Lexikon.' Von Paul Frank.

[Leipzig: Carl Merseburger, 10 marks.]

This is the twelfth and enlarged edition, by Prof. Wilhelm Altmann, of a biographical dictionary that has long been a standard work in Germany. The references are brief, the aim being to make the scheme comprehensive—a good plan in a work of this kind. No space is wasted, and the style and binding are excellent. There are about five hundred pages. The book appears to have no superior—perhaps no equal—in the profusion and concision of its information.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Music of the Past.' By Wanda Landowski. Translated from the French by W. A. Bradley. Pp. 185. Geoffrey Bles, 7s. 6d.

Additional Exercises to 'Elementary Harmony.' By C. H. Kitson. Pp. 47. Oxford University Press, 3s. 6d.

'Terpander; or, Music and the Future.' By Edward J. Dent. Pp. 95. Kegan Paul, 2s. 6d.

'Music and Musicians.' By Albert Lavignac. Translated by William Marchant. Revised and edited by H. E. Krehbiel. Pp. 518. Putnam, 12s. 6d.

'Die Stimmkrise.' By George Armin. Pp. 55. Leipzig: Fr. Kistner and C. F. W. Siegel.

'Science Tonale Exacte.' By Henry Reymond. Pp. 224. Paris: Les Presses Universitaires de France.

Gramophone Notes

By 'DISCUS'

COLUMBIA

Presumably the record of the '1812' Overture is the first complete one. Many years ago I heard a very brief reproduction that was confined mainly to the final section. (It was, in fact, my first experience of gramphonic possibilities, and I still have vivid recollections of my astonished delight in the magical way the bell-tone filled the room.) The work, however, called for the greater sonority that is now possible, and the 'new' recording is shown to advantage in this latest reproduction. True, we don't get those gun-like bangs that make us all envy the drummer his job, but everything else is here, and the bells again triumph. In fact, they dominate the ensemble, but the effect is good. The '1812' is a work that is usually sniffed at by musicians, but privately, I believe, most of the sniffers enjoy it. I have always enjoyed it (without sniffing), and, despite its obvious poverty in patches, it makes good hearing still. (Incidentally it brings back as few other works do the days when, thirty years ago, with no shillings to spare, I spent most of them on standing-room at the 'Proms.') This reproduction fills five sides, the remaining space

being given to Tchaikovsky's 'Chant sans paroles'—a pianoforte piece which is rather overweighted in its orchestral transcription (L1764-6).

The 'Tannhäuser' Overture, conducted by Mengelberg, is admirably recorded in the matter of tone-colour and clearness. It is, however, a bit on the staid side. There is an odd change to a quicker pace at the start of the second side, which may be due to some freak in recording (L1770-1).

A good small-orchestra record is that of the Jean Lensen Orchestra in Hahn's 'L'heure exquise' and 'Pageage' (4011).

The Léner String Quartet gives a very sensitive performance of the slow movement from Smetana's 'Aus Meinem Leben' Quartet, the string tone being unusually well reproduced (L1767).

The latest W. H. Squire record is also, I think, the best—Fauré's 'Sicilienne' and his own 'Slumber Song.' The former is particularly good (partly because it is so much the better music), and the pianoforte accompaniment is far above the average (L1759).

Evlyn Howard-Jones's performance of Beethoven's C sharp minor Sonata is a welcome change from the exaggerated and rhythmless pianoforte playing that is so frequent to-day. He makes the Finale fiery without loss of clearness. A more *sostenuto* melody and a better-defined bass would have improved the opening Adagio; as it is, the triplets become rather too prominent. (This is a defect in recording rather than playing, no doubt.) It is to be hoped that students will note that in the Finale Mr. Howard-Jones sets them a good example, following Beethoven's directions by playing the constantly recurring rising *arpeggio* passage without *crescendo*. In ninety-nine times out of a hundred such a passage would carry a *crescendo*; this is the hundredth, but not many players observe the fact (9094-5).

Only two vocal records have been received: Muriel Brunskill in Dvorák's 'I will sing you songs of gladness' and Somervell's 'Cradle Song' (3987); and William Heseltine in 'The Song of Creation' and 'The Curing Song' from 'The Immortal Hour' (3976). Both are good, but the latter suffers from a pronounced wobble.

A record of Bransby Williams declaiming Henry V.'s Speech before Harfleur and 'The Charge of the Light Brigade' is as stirring as it ought to be, with a welcome freedom from the irritating mannerisms (especially halts) that make elocution so often an infliction instead of a delight. The Shakespeare is the better of the two—naturally. Mr. Williams has the right bold and gripping voice and incisive speech (4013).

H.M.V.

In the 'Cockaigne' Overture the great advance in orchestral recording is at least well maintained. Elgar, more than most composers, needs the extra touch of vividness that the new recording gives, and gramophonists who are not enthusiastic about this set must indeed be hard to please. The composer conducts a performance that seems to be lacking only a little in clearness at the start (D1110-1).

An operatic record off the beaten track is that of the Prologue from Boito's 'Mefistofele,' made during the recent performance at Covent Garden. The choral singing is swamped at times by the orchestra. Chaliapin appears in the new rôle of siffleur, delivering a piercing whistle in order to drown the

celestial harmony—which is a good deal less celestial than it might be. The problems of recording an actual stage performance have not been fully overcome here. The music is not of first-rate interest, and again, one wonders at the fuss made over Boito in some quarters (D1109).

Another choral and orchestral recording made during public performance is that of the Royal Choral Society in four movements from the B minor Mass, conducted by Dr. Bairstow—'Crucifixus,' 'Qui tollis,' 'Pater Omnipotens,' and 'Hosanna.' Here again one feels that better results might have been achieved by a smaller force in an area less vast. The orchestral parts are mostly excellent, but there is a lack of clearness in the choral parts at times, and once or twice the high notes are not quite reached. On behalf of public recordings of this type, however, it has to be said that they impress in a way of their own (D1113-4).

In Walter's 'Prize Song' and the Finale from the 'Mastersingers,' the soloists are Tudor Davies and Robert Radford. The former makes too hard work of it, and seems even more than usually constricted. Not thus, surely, are Evas won! Mr. Radford has the right dignity. The strong point is the orchestral reproduction—indeed, one's attention constantly wanders from the voice. In the Finale we seem to see Wagner writing an orchestral movement, and fitting in a part for the singer afterwards, giving him something worth singing if it happened to fit, otherwise . . . (D1021).

Two types of modern Spanish music are well contrasted in the record of Marcelle Meyer playing Albeniz's 'Sous le Palmier' and the 'Danse du Meunier,' from de Falla's 'Three-Cornered Hat'—the one languid and somewhat conventional in rhythm and harmony, the other full of 'kick.' The playing is first-rate, and the tone unusually good (E434).

I have heard Heifetz more seductive in tone than in his latest record, but that may be due to the new process, which has, from the first, been less than kind to violin tone. He plays an arrangement of Debussy's 'La Plus que Lente' (which rather loses in transcription), a couple of Minuets from Bach's sixth Sonata for solo violin (making light of the technical difficulties, of course), and Couperin's 'The Little Windmills,' another transcription, in which the close becomes merely a scurry (DB945).

Chaliapin's singing-cum-acting of 'The Two Grenadiers' and Glinka's 'Midnight Review,' are so familiar that the record enables us mentally to see him as well as hear him. In the Schumann song, as usual, we are reminded that a famous singer may steal a horse while you or I look over the hedge at our peril. 'The Midnight Review' is very effectively recorded, with its tolling bell and other ominous features. The singing is better, too, with an arresting final *diminuendo* (DB933).

I have not heard Elisabeth Schumann at first hand, so I am not able to say whether the gramophone does her full justice. I expected rather more flexibility and purity of tone than is shown in 'Batti, batti' and 'Voi che sapete.' True, there is not much cause for complaint, but when a singer achieves so brilliant a success as did Fräulein Schumann at Covent Garden recently, one expects something more out of the way than one gets in this instance. The orchestral recording is delightful—in fact, I doubt if enough notice is taken of the recent marked improve-

ment in orchestral accompaniment of vocal solos. We now have excellent balance between voice and orchestra, plus clear texture and faithful colour (DB946).

It goes without saying that Peter Dawson makes the most of his chances in 'O Star of Eve' and 'Even bravest hearts may swell' (C1267).

Organ records are at present in the state of being good in parts. 'The Hallelujah Chorus' makes resounding effects, but inevitably such purely vocal passages as the repeated note phrase for 'King of kings' seems pointless when merely played. Mendelssohn's 'Wedding March' is effective on the whole, but Mr. Herbert Dawson's time and rhythm are very erratic (and none too good in the Handel). The gramophone picks out an E in the solo reed passages with strident effect; pedal reed shows an improvement (C1271).

Other records are of Sir Harry Lauder ('The waggle o' the kilt' and 'The Wedding of Sandy McNab') (D1112); the Gresham Singers ('Indian Dawn' and 'Lindy Lady'—vocal fox-trots) (B2332); Mavis Bennett (weak songs by Lehmann and Sanderson, not very well sung, and poor in diction) (B2190); John Turner (too good a voice for such things as 'Maire, my girl' and Geehl's 'For you alone') (2331); the Salon Trio (arrangements of 'A Perfect Day' and 'Mother Machree') (B2329); and the Coldstreams Band (Michaelis's 'Turkish Patrol' and Sousa's 'Stars and Stripes,' both excellently played and recorded. A good Sousa march is worth stacks of symphonised syncopation) (B2330).

VOCALION

No orchestral or chamber music records are in this month's parcel.

Sapellnikoff's records are usually so good that perhaps I have come to expect too much. Anyhow, his latest, of the 'Flying Dutchman' Spinning Song, as arranged by Liszt, and that composer's 'Valse Impromptu' (both abridged) seem rather tinkling and ineffective. His playing is brilliant enough, so perhaps it is a matter of recording (A0266).

Of the two performances of Adila Fachiri that of the Mozart Adagio (from a Divertimento) is the better. The Bach Gavotte in E (unaccompanied) sails along capably till about midway, when there is a bad patch rhythmically. Is it a slip of memory, or an unusually free bit of interpretation? (K05247).

It is a pity Phyllis Archibald turns on the tremolo stop at the beginning, and leaves it on throughout her two songs—'O mio Fernando,' from 'La Favorita,' and 'Les tringles des sœurs tintaient,' from 'Carmen.' At times she leaves us guessing as to the melodic line, and a habit that does that surely cannot be defended. The orchestral part in both songs is unusually good, especially in the 'Carmen' number (K05245).

Selma d'Arco also has a tendency to unsteadiness at times; but her tone is beautiful and expressive, and easily produced over a wide range. She sings the Bird Song from 'Pagliacci,' and 'Depuis le jour' from 'Louise,' being especially good in the latter (A0265).

With less power Horace Stevens's latest record would be an outstanding success. He sings 'Sulla Poppa' from Ricci's 'La Prigione di Edinburgo,' and Henschel's 'Young Dietrich,' both with orchestra.

The most is made of the drama in Henschel's ballad, and the Ricci piece is tremendously exciting, the orchestral part being brilliant. We get the words only in patches; the occasional stridency kills them. When Mr. Stevens realises the difference between a large concert hall and the recording room he will be a big gramophone success (K05246).

A capital baritone is Howett Worster, who is recorded in a couple of songs from 'The Gondoliers'—'No possible doubt whatever' and the Gavotte Song, both with chorus. But his diction is on the casual side at times (X9836).

NATIONAL GRAMOPHONIC SOCIETY

The latest issues are of Mozart's Clarinet Quintet in A, with the Adagio from his Duet in G for violin and viola filling the odd side in four records; Purcell's Fantasia in C minor for string quartet, and Fantasia in three parts (violin, viola, and violoncello); and McEwen's 'Peat Reek.' The players in the Mozart are the Spencer Dyke Quartet and Charles Draper; in the remainder, the Music Society String Quartet. It must be confessed by all save the out-and-out Mozart enthusiast that the chief beauty and interest in the Quintet are in the playing and recording, which are of the first order. The music has its moments, but on the whole it is too consistently slight and amiable for many of us. There are many passages suggestive of a kind of composing machine rather than of a heaven-sent genius. The Purcell Fantasias are far stronger, and startlingly modern in places. The searching yet delicate beauty of some of the music is such that I had to hear some passages over and over again. The Society puts us all in debt by making such fine stuff available. The little McEwen piece—imaginative and wistful—is a worthy companion. The playing of all these string pieces is beautifully finished, with the right restraint, yet always alive.

ANGLO-FRENCH MUSIC COMPANY

Commendable enterprise is shown by Trinity College in the issue of a couple of records of pianoforte pieces from the syllabus, played by Alec Rowley. On one record (2077) is Chopin's F minor Nocturne, Op. 55, and the Rondo from Beethoven's early Sonata in E; on the other (2076), No. 1 of MacDowell's Six Poems, Quilter's 'Pipe and Tabor,' Holbrooke's Study in F, and Cramer's Study in D. Mr. Rowley plays excellently, and the only fault in the records is the rather noisy surface.

THE NEW COLUMBIA GRAMOPHONE

The demonstration of the Viva-Tonal gave us too little of this new instrument. Speeches there had to be, of course, but they were unnecessarily long, and as a result the actual demonstration was limited to three records—the last side of the '1812' Overture, a desperately poor song, and a pianoforte solo. The improvement in the first seemed to lie mainly in the balance, the orchestra standing up better against the din of the bells; the song was more sonorous generally; most marked of all was the result in the pianoforte solo—some Chopin played by Irene Scharrer. That was easily the best bit of pianoforte recording I have ever heard. Of course we then wanted to hear examples of chamber music, &c., and perhaps most of all a solo violin. But time did not permit. True, the instrument was being

shown off in an adjacent room, so that we could give it a further hearing on our way out. But as I found nothing but fox-trots being played, I left with my curiosity unsatisfied. There could be no doubt as to the Viva-Tonal being an advance on the Grafonola, but the extent of the improvement, and how far it applies to records of a type other than the three we heard, can only be settled by another hearing under more normal conditions than those of a large hall. I hope to test it further, and report.

Wireless Notes

BY 'ARIEL'

With a small, but very vocal, section of the musical public the B.B.C. can do nothing right. A year or two ago it was blamed for half emptying the concert-halls. Then the Company began to give public concerts and refill the halls, and was roundly abused for competing with existing concert-giving organizations. The projected series of concerts at the Albert Hall has revived this objection. One would have thought that any enterprise likely to induce a large section of the public to resume concert-going would be welcomed by agents, players, and all others concerned. If this particular series enables a few thousand people to enjoy at first-hand, and a million or two by radio, performances on an unusual scale, of works rarely heard, so much the better for the musical life of the country, and for concert professionals, from conductor to programme-seller.

In engaging a few prominent foreign conductors and soloists, the B.B.C. is merely adopting the policy pursued for years past by the L.S.O., and (as regards soloists) by the Queen's Hall Orchestra—with, however, the sound excuse (if excuse be needed) that the audience will not consist of a thousand people in Langham Place, or even of a million throughout the country, but will include a host on the Continent. Let the B.B.C. go ahead with as many projects of the kind as possible. Anything which stimulates interest in music is, in the long run, good for the professional musician. The worst it can do is to shift the sphere of his activities, and modify some of its conditions.

The scheme of international chamber concerts is of first-rate importance, and will give listeners a unique opportunity of getting on terms with contemporary music. In an even greater degree than the Albert Hall series, these chamber concerts are of a type that could not be undertaken by any ordinary musical organization. Both schemes show that the B.B.C. fully realises its responsibilities and potentialities in regard to music, and there is no room for criticism except in regard to details on which there is bound to be divergence of opinion.

It is highly satisfactory that the short daily piano-forte recitals have proved so popular as to warrant their continuance, and an extension of the idea into other departments of solo music. The programmes for the next few months make good reading, but there is one very bad blemish that surely might have been avoided. Although many sonatas contain movements that may be detached without loss, there can be no doubt that, as a rule, such works should be heard complete. Some time ago I ventured to complain of the breaking up of the Mozart Sonatas

in such a way that evening after evening the recital opened with the Finale of a work whose first two movements had been played the day before. One would have thought that the unsatisfactory nature of this method was so obvious that it would be avoided in future. It is an irritating surprise to see that the Beethoven Sonatas are to be maltreated in the same way—with far worse results than was the case with Mozart, because so many of the Beethoven Sonatas were designed as wholes rather than as a group of movements. One of the worst instances is that of the 'Adieu' Sonata. On October 15 the recital opens with the Finale of the 'Appassionata' (which, of course, makes a hash of Beethoven's scheme, as the middle movement should lead into the Finale without break), and ends with the first movement of the 'Adieu' (presumably what the programme calls the first movement includes also the short 'Absence' section). On the following evening the player begins with the Finale of the 'Adieu,' and fills up the remaining time with an unimportant 'Album Leaf.' Now, the 'Adieu' Finale is the weak half of the Sonata, and we can only overlook its comparative poverty when it is played under its label, 'The Return,' as a sequel to the 'Adieu' and the 'Absence' sections. It then justifies itself by its high spirits, and as a contrast to the preceding movements. The 'Album Leaf' should have followed the 'Appassionata,' and the 'Adieu' Sonata could then have been played complete. A glance through the Beethoven fortnight shows that with a little adjustment all the breaks were avoidable. True, a few extra minutes might have been necessary, but they might surely have been provided at the cost of some of the less interesting talks and other events. In fact, seeing how popular these recitals have become, it is surprising that the original fifteen minutes should not have been stretched to twenty, or even twenty-five in the case of sonatas. The absurdity of the present method reaches its climax on Saturday, October 9, when the recital gives us the Finale of one Sonata, and the first movement of another, the conclusion of the latter being held over till the Monday!

The much-talked-of 'Wheel of Time,' by the Sitwell family, was a fiasco not worth the sitting up till midnight. The idea itself had possibilities, but these were not developed. The chief weakness, however, lay in the attempt to compare things which had nothing in common. The group of old music-hall songs should have been balanced by groups of present-day examples, and by specimens of a type that might conceivably be that of the near future. But do the Sitwells really suppose that the music-hall audience (or, indeed, any other audience) will ever be listening to obscure Sitwellian rhymes, recited not too clearly in a sing-song style, against a background of music by W. T. Walton? The best part of the 'To-morrow' section, however, was this musical background. Mr. Walton is clearly an adept at the concoction of amusing instrumental sounds. His 'Portsmouth Point' has been so well spoken of, that it is a pity he should waste his time and gifts on such futilities as 'The Wheel of Time' and 'Façade,' the grotesque show given recently by the Sitwells. It is not a hopeful sign that another young composer, Mr. Constant Lambert, should also show leanings towards this bleak preciosity. True, his part was merely to deliver the Sitwell poems (which he did in such a way as to add indistinctness to their obscurity), but the association is ominous.

Against a time-wasting futility of this sort, some good things during the past month have to be set. Nothing, however, could have been better than the programme of chamber music by the Philharmonic Trio—Fransella, Leon Goossens, and Ticcianti. The oboe playing especially was a sheer delight; the instrument seems to have been made for wireless purposes, so clear and characteristic is the transmission.

The symphony concert conducted by Harty was another first-rate event. Incidentally, it provided me with yet one more proof of the advantage of hearing music thus at home, free from the distractions and conventions of the concert-hall. The eighth Symphony of Beethoven has so far failed to attract me, yet on this occasion I enjoyed it thoroughly. As I had a similar experience recently with the 'Emperor' Concerto (though the conversion was less emphatic), it looks as if all the talk about the advantages of seeing the performers, of hearing the music in a crowd, and other effects of mass-psychology, go for very little. And the occasional defects in transmission are more than balanced by the gain. Mr. Ernest Newman is at present a heretic concerning wireless music, but I believe the time is not far off when he will become as enthusiastic a convert as he has recently become in regard to the gramophone.

Player-Piano Notes

ÆOLIAN

Duo-Art.—Joseph Hoffmann's technique is heard to great advantage in his playing of Chopin's Concerto in E minor, arranged by himself. Inevitably one misses the variety in tone provided by the orchestra, but even so these two rolls should be welcomed with enthusiasm by lovers of Chopin and fine, clean pianoforte playing (6915; 6916).

Brahms's G minor Rhapsody seems to be having a vogue just now, both by radio and roll. Mitja Nikisch's performance of it is dignified at the cost of the rhapsody the composer asks for. Otherwise this is a good roll (0241).

The striking feature in Robert Armbruster's playing of Delibes's March and Procession of Bacchus from the 'Sylvia' Ballet (7013) is the clearness of the rapid repeated notes. A little more of the bacchanalian spirit would have been welcome. The same player is heard in Denza's popular 'Funiculi-Funicula' (0739).

There is also a roll of Nevin's 'Mighty lak' a Rose,' played by Edwin Hughes (6423).

Hand-played.—This month's rolls are few but choice. We taste the real Spanish flavour in de Falla's picturesque 'Andaluza,' which is given a most satisfying performance by Maria Carreras (A925d).

Another admirable performance is that of Irene Scharrer, who is heard in Medtner's Arabesque, Op. 7, No. 1 (A923e).

There is a very good roll of Harold Bauer playing Paderewski's Polonaise, Op. 9, No. 6 (A915e). These three rolls are among the best in this class issued for some time.

Metrostyle.—The pick of these is the fourth movement of Schumann's second Symphony (T30267c). As orchestration was notoriously not one of Schumann's strong points, the Symphony loses little by transcription, and the result is a roll that will delight the majority of players. Too much pedal is

indicated in the roll of Bach's Prelude and Fugue in A flat from the '48,' Book 1. It leads to blurring. For an inexperienced player it would be far better to ignore all the pedal markings. The Metrostyle line too, is a little over-temperamental (T24685b). A pleasant and attractive roll is Toselli's second Serenata (T30268a).

Except for 'Buckingham Palace' (26669), another of the delightful 'When we were very young' series, the song rolls are much as usual.

BLÜTHNER

Animatic.—Four of the best of this month's rolls show us composers giving excellent performances of their own works—Gabriel Fauré, in a longish 'Valse Caprice,' Op. 30, No. 1 (55915), and a charming 'Romance sans Paroles,' Op. 17, No. 3 (53083); Herbert Fryer plays his Prelude in A flat (55929); and Raoul Pugno is heard in his 'Konzertstück'—a piece which opens with overmuch preliminary pawing the ground, so to speak.

Two of Henselt's Etudes, 'Vie Orageuse' (58967) and 'Jeunesse d'Amour' (58968), are played by Paul Gzliker. The pace is perhaps on the slow side, and in 'Vie Orageuse' more fire and impetus seem to be called for.

In the Polovezkischer Tanz from Borodin's 'Prince Igor' the pianoforte proves to be a poor substitute for chorus and orchestra. Julius Priuer does his best with it, but it is not satisfactory, and hangs here and there (59,021).

A good roll is Moszkowski's 'Pantomime,' Op. 77, No. 8, played by Alfred Grunfeldt (55,187), though the performance seems staid and unimaginative.

Debussy's 'Nuit d'Etoiles' (pianoforte arrangement), played by Klinger, is so unlike Debussy, that the label on the roll underwent a second scrutiny. The heavy handling it receives from the pianist does not tend to relieve the congestion of the arrangement (59,650).

Walter Petzet labours slowly through the Brahms G minor Rhapsody, Op. 79 (59,002). The composer's direction is *Non troppo Allegro*, but Mr. Petzet is at times nearer *Adagio*.

This artist plays also a Bach Prelude in F minor, for organ (labelled simply 'Organ Prelude'), arranged by Joseph Sautier. Like most big organ music, it loses by transcription. The pace of the performance is too slow, and the rhythm sticks badly at times. Seventy-five per cent. of average church organists would give a better idea of the piece than we get from this performance (39,000). D. G.

Mr. John A. Davison and Mr. Francis J. Hill have just given a series of four recitals for organ and violoncello, the scheme being entitled 'Some Developments in Church Instrumental Music.' The churches visited were Andover Parish Church, Romsey Abbey, St. Mary's, Southampton, and Holy Trinity, Weymouth. The programme consisted of Bach's Fantasia and Fugue in G minor, Mendelssohn's first sonata, Darke's Prelude on 'St. Peter,' violoncello sonatas by Marcello and Boccherini, Böhm's Symphonic Variations, and Elgar's Violoncello Concerto. A brief introductory lecture, and notes on the items, were read by one of the clergy. As an outcome of the visit to Romsey a festival has been projected for next spring, by the combined choirs from Marlborough College, Dauntsey School, and Romsey Abbey, when it is hoped to perform the 'St. John' Passion, 'The Messiah,' Beethoven's Violin Concerto, and Motets by Palestrina, Morley, Wood, &c. The next tour, lasting a fortnight, will take place during the 1927 Easter holidays. Incumbents who would like their churches to be included should write to Mr. Francis J. Hill, The Music School, Marlborough College, Wilts.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

With reference to the Andante from a pianoforte duet, Mozart—Arrangements by J. Stainer, No. 2 (Novello), selected for Fellowship Examination, January, 1927—Candidates are informed that only the *new and revised edition* of this Arrangement will be accepted by the Examiners.

H. A. HARDING, *Hon. Secretary.*

A SEQUEL TO 'LEAD, KINDLY LIGHT'

Despite the hard things said to-day about J. B. Dykes as a composer, he retains so much of his former popularity that we believe most readers will be interested in the following, the more so because of its association also with Cardinal Newman and his best-known hymn.

Alderman John Brown, of York, who died in 1889, was the head of an important business in that city, and also a versatile writer. He produced two volumes, mainly of local interest, concerned as they were with rambles and folk-lore of the York district; he also contributed much to the press, both local and London. In 1873, he wrote, as an addendum to the hymn 'Lead, kindly light,' three verses in the same metre, entitled 'The night is gone.' He sent copies thereof to Cardinal Newman and Dr. Dykes. From the former came the following note:

The Oratory, July 26, 1873.

DEAR SIR,—I thank you very much for the copy you have sent me of your beautiful hymn; and I feel the compliment and honour done me in your selecting one of mine as a suggestion for the subject and the metre.—Very truly yours,

JOHN H. NEWMAN.

Dykes replied:

You ask me about the association of your hymn with the tune, 'Lux benigna.' I think that as that tune was written specially for Dr. Newman's hymn, it would be better to reserve that tune for that particular hymn, and for it alone. I have therefore had pleasure in trying my hand at another tune—something in the same style—for your hymn. I trust you may find it suit the words.

It is rather a bold enterprise to write a new version of so beautiful a hymn as 'Lead, kindly light.' I certainly think that your attempt may be considered both a creditable and a successful one. . . .—I remain, My dear Sir, faithfully yours,

May 9, 1873.

JOHN B. DYKES.

Barnby also wrote to Alderman Brown in terms of high appreciation.

Neither words nor music seem to have been published, though they were printed. On June 11, 1874, Dykes returned a proof-sheet, with the remark, 'It seems all right.' Beyond this proof, no other copy appears to exist.

Here is the hymn complete:

'THE NIGHT IS GONE'

Words by J. B.

Music by J. B. D.

In days gone by, I wander'd far from Thee,
To walk alone
O'er dazzling heights, where pride's supremacy
Would lead me on,
When in the tangled paths of life I fell,
No friend to help save Thou who lov'st so well.
Then burst the bonds of sin, and on my eyes
That Glory shone
That lights with love the world, and through the skies
Will lead me on,
Where angel voices through th' irradiate gloom
Shall welcome sons of earth to heav'n and home.
Amen.

Like 'Lux benigna,' the tune suffers from its rhythmic scheme, which tends to become slack in the series of minims. (Hence, no doubt, the tendency of folk to drag when singing 'Lead, kindly light.') There are too many dominant sevenths—a weakness for which the fashion of 1875 must be blamed. To the period also must be ascribed the diminished seventh in bar 2 of the last line, and the far worse progression at 'scenes of earth.' The tune, like all Dykes's, is very singable, and, with a little strengthening of the harmony here and there—e.g., the cadences—would be well enough. It is a pity that the one approach to a climax—the middle of line 3—is largely negated by the weakest harmony and a stagnation in the rhythm.

Fashion in harmony changes so much that it is interesting to speculate on how Dykes would have treated this tune had he written it a few years ago instead of fifty. Certainly he would have used fewer chords, and they would have been simpler. For example, the cadence of line 3 would probably have been diatonic; in fact the whole line might have appeared thus:

Ex. 1.



This is not put forward as an attempt to show Dykes—still less with a desire to 'show him up'—but merely as an example of the way in which taste changes during a generation. Perhaps fifty years hence something far more rugged may be the vogue, judging from the tendencies in recent hymnals. For example:

Ex. 2.



Want of space prevents us from pursuing speculations into the realm of pure Hucbaldism. Readers may enjoy doing this for themselves.

We are indebted to Mr. Arthur Hopkins, organist of All Saints' Pavement, York, for copies of Brown's hymn and Dykes's tune; and to Mr. Charles M. Brown for kind permission to print them.

NATIONAL UNION OF ORGANISTS' ASSOCIATIONS CONGRESS

By W. A. ROBERTS

The annual Congress was held at Manchester, on August 30, 31, and September 1, 2. For business purposes it was especially fitting for the Congress to be held in the great business metropolis of the North. Certainly Manchester is not one of the most beautiful cities in the world, and often, if not indeed every day, it rains there, yet no one can dwell in it, even for only a few days, without feeling that its tide of life runs strong and deep. If not romantic it is a very vital place. Despite its long and gloomy streets and grim stacks of offices and warehouses, its record shows that in music, drama, and letters its citizens have frequently

led the way. Cotton has made it rich in 'brass,' and the 'Manchester man' is a definite and distinct genus—no unworthy descendant of the ancient Romans who founded the city of Mancunium on the site now obliterated by the huge buildings towering skywards over this seething community.

On Monday evening, August 30, there was a preliminary gathering and informal reception convened by the local Association in the School of Technology, when some charming music was contributed by Mr. Joseph Percival (solo pianoforte) and Miss Beatrice Coleman, Miss Gwladys Roberts, and Mr. J. Challenor Heaton (vocalists), with Mr. Dawber and Mr. R. H. Wilson as accompanists.

On Tuesday the annual meeting of delegates and members was held in the Lord Mayor's Parlour, at the Town Hall. Mr. Sydney H. Nicholson presided, and the hon. treasurer, Mr. John Hodgkinson, to whom subsequently a hearty vote of thanks was passed, read his annual statement, which showed a credit balance of £64. There are now thirty-two local Associations, with a membership of 2,500. The hon. secretary, Mr. Councillor John Brook, of Southport, then read his report, announcing the appointment by the executive committee of Mr. J. Percy Baker as Editor of the quarterly *Record*. He also explained some slight alterations in the Rules, which were passed as amended. Some discussion arose as to the appointment of Mr. Baker, who, unlike Mr. Brook, will receive a fee for his services. The action of the executive committee in this regard was adversely criticised for financial reasons by certain members, who wished the matter further gone into at the moment. The Chairman, who handled the crisis very temperately, pointed out that at an open meeting, not confined to members of the Association, it would be out of order to discuss particulars of the appointment. Thereupon non-members temporarily left the room, and the malcontents, whose spokesman was Mr. Sheard (Glasgow), voiced their views. The Chairman then explained that, if the work was to be efficiently performed, it was desirable to pay some one an honorarium, and that it was necessary to support the executive committee after that body had made this deliberate recommendation. Upon a show of hands the amendment that the matter be referred back was lost, and Mr. Baker's appointment was duly confirmed. Then the non-members returned to the room, and Mr. Nicholson made his farewell speech after holding the position of President for the past three years.

He strongly urged members to keep in view the ideal of the organist's profession being equal in status to any other profession. Any inclination to look down upon their profession must be killed. But this could not be done by merely discussing rules, and holding meetings and congresses. Organists must make themselves men of all-round attainments, capable of mixing in all classes of society. They were not to be merely specialists interested in the position of the Swell-pedal. Each Association, and each member, must ask themselves, What am I, myself, doing? What interest and knowledge have I, for instance, in the great world of music and literature outside my profession, which is after all only one corner of a big art? Mr. J. Percy Baker voiced the hearty vote of thanks given to Mr. Nicholson for his distinguished services; it was seconded by Dr. Hutchinson (Newcastle), and carried with acclamation.

Mr. Nicholson's 'Thank you very much' closed his term of office in characteristic English fashion, and upon his proposition Sir Hamilton Harty was elected to succeed him as president. The vice-presidents, Mr. G. H. Hirst, Dr. W. Prendergast, and Dr. Warriner, were re-elected, as were the hon. general-treasurer, Mr. Hodgkinson, and the hon. general-secretary, Mr. Councillor Brook. As regards the last-named officials, it is common knowledge how much the Association owes to their invaluable services. Dr. Reginald Dixon (Lancaster), Mr. T. A. Wood (Sheffield), and Dr. Rhodes (Torquay), were appointed to fill vacancies on the executive committee. Upon the proposition of Mr. Sheard (Glasgow), seconded by Mr. Lumsden (Edinburgh), it was resolved that a collection on behalf of the Organists' Benevolent Fund be made at future Congress meetings. Scotland is thus honourably to the fore in this direction. The auditors (Mr. R. Mason (Liverpool), and Mr. H. Paulden (Southport), were thanked and re-elected.

Upon taking the presidential chair, Sir Hamilton Harty received the warmest of welcomes, for the Association has good reason to congratulate itself upon securing the services of this fine musician and renowned conductor, who is, moreover, an organ player, and comes of organ-playing stock.

Sir Hamilton took as his subject 'A Musical Renaissance,' dealing, as he said, with practical problems rather than with abstruse musical questions. Referring to the falling-off in church attendance, and the lack of interest in church-music, he gave a scathing denunciation of the 'vile influence of jazz.' The taste of the public was formed by the music it most constantly heard, and it must be admitted, he said, that the general taste was low.

It was difficult for the average person to get out of ear-shot of jazz. He had listened to it to judge if it had any musical qualities whatever, and had come to the conclusion that it was only 'sensual, noisy, and incredibly stupid.' The rhythm of jazz was far from subtle, and its grotesqueness resulted from a treatment of the instruments which ought to earn for the performer a sentence of three months' hard labour. Musicians ought to protest against such a travesty, and find means of combating its vile influence. There must be, said Sir Hamilton, thousands of people, who, like himself, were 'often exasperated to the stage of considering murder as a profession.' He went on to outline his scheme for educating public taste in small towns and rural districts not provided with concert-halls. In such places, he said, there was a hall which was empty a good part of the week, and for which no fee was asked—the church. All serious, good music was sacred and holy, and a Symphony of Mozart, or Beethoven, could preach as eloquent a sermon as any ever delivered in words. He advocated a fuller use of orchestral instruments to supplement the organ in churches, and especially would he have a string quartet or quintet, and if possible a pair of timpani. The underlying principle of the scheme was to get the greatest possible number of people to place their talent at the service of the local church, in efforts to represent not only the religious but the artistic life of the community. He thought there would be a great increase of general interest in sympathy with the Church and its work, and, secondly, an effective counterstroke to the flood of disgusting music with which we were deluged at present. Some day music would be censored.

There can be no question as to the courageous, outspoken, and suggestive value of the President's speech, which aroused widespread attention and discussion.

In the afternoon it was difficult to tear oneself away from the Rylands Library, where the eminent librarian, Dr. Henry Guppy, displayed a selection of his treasures, which are a magnet to scholars and students the world over. One book which thus came under notice was the priceless only-copy-in-the-world of the third printed book, the Mainz Psalter, printed by Fust and Schoefer, the successors to Gutenberg. This splendid volume has at present a conjectural market value of £30,000. There is not space to describe other priceless illuminated missals and psalters which were exhibited, or to describe the feelings aroused by a set of clay tablets excavated in Mesopotamia, dating from 2400 B.C.—i.e., before the time of Abraham. On these tablets are inscribed domestic details of the barley crop of the year.

Evensong at the Cathedral was soul-refreshing, one of the chief memories of the Congress being the singing of Parry's Motet, 'At the round earth's imagined corners,' a noble setting of Donne's noble words, nobly sung, unaccompanied, by the fine choir of twenty boys and nine men. The boys were specially excellent. The Service was Stanford in G, which in the Magnificat commences with the accents of a solo treble voice above a harp-like organ accompaniment. It is a setting of lyrical beauty, with suggestions of modern feeling in its unconventional church style. After the service, a recital was given on the splendid Hill five-manual organ, rebuilt in 1911, by Dr. A. W. Wilson, the Cathedral organist, who played some well-contrasted items with fine executive skill—Parry's Choral Preludes on 'St. Thomas' and 'Melcombe,' and Fugue in G, Bach's Chorale Preludes, 'Valet will ich' (No. 1.), 'Herr Jesu Christ,' and

'Christ unser Herr zum Jordan kam,' in which some novel registering had a piquant effect, concluding with the first movement from Vierne's second Symphony. It is a matter of regret to many that someone was not at hand to explain the various features of the fine old church, and the Father Smith organ, which several visitors never even saw. In the evening the Lord Mayor accorded civic recognition to the Congress by attending the concert in the Town Hall, given by Sir Hamilton Harty's Chamber Orchestra, conducted by Sir Hamilton in a choice programme admirably played. It comprised Bach's Concerto for two violins and strings, Mozart's Divertimento No. 17, for strings and horns; Elgar's Adagio from the Serenade for strings, and Tchaikovsky's Serenade for strings. In the Bach Concerto peculiar pleasure was felt by many in again seeing and hearing the veteran Dr. Adolf Brodsky in the first solo part. His pupil, Mr. Frank Barker, was his able associate.

On Wednesday morning there was a keenly interested audience to hear the lecture on 'The Training of a Voluntary Choir,' given by Dr. Walter Carroll, musical adviser to the Manchester Education Authority. Such practical knowledge and unbounded enthusiasm as were displayed by the lecturer, are all too rare in combination. Presuming that salary is not the basis of service, Dr. Carroll described what is possible to be done by a choirmaster who is an artist absorbed in his work, and finding pleasure in his hobby. To him all things are possible, including the clergy. Dr. Carroll said that, compared with an average concert, the music of the Church service was too often a conspicuous failure, and from this point of view not too many organists were really underpaid. Improved salaries would result from improved service. In a voluntary choir, the boy trebles should be the first care. Boys whose voices were breaking or broken should never be used as altos. This part should be sung by lady contraltos, as in the Hallé Choir, where there were now no male alto singers. The speaker would absolutely banish these from every choir. The contraltos should be robed in cap and gown, and should march in with the male singers. Choirmasters should agree not to place them in any other position in the church than in the choir. He advocated more singing from memory, and covered the whole ground possible, and also what might be thought impossible, in describing the methods he adopted to keep his own choir together. And if the ordinary choirmaster too seldom possessed the guile of a diplomatist, in addition to the patience of a saint, many present would no doubt take courage and try again on the definite lines which Dr. Carroll had himself followed with such success. For upwards of two hours he kept his hearers interested, and often amused by his humour, in an address which Mr. J. Percy Baker, as chairman, rightly described as 'stimulating and provocative.' The singing exercises he induced his audience to indulge in, even after they were due elsewhere to lunch, were sufficient testimony to the interest aroused, even among those who may be trying to reach the same goal by other roads.

On Wednesday afternoon, in Whitworth Street Schools, Miss Madge Atkinson and her pupils gave a graceful demonstration of 'Natural Movement allied to Music'; and later, in the Town Hall, there was a full audience to hear the organ recital given by Dr. J. Kendrick Pyne, organist to the City and University. His programme comprised:

Prelude and Fugue in C	Buxtehude
'Lied des Chrysanthèmes'	Bonnet
Fantasia and Fugue on 'Ad Nos'	Liszt
Impromptu elegiac	Pyne
Allegro (second Organ Symphony)	Widor

Liszt's tremendous piece, which takes forty minutes to play, is seldom heard, and that for sufficient reasons: it requires an executant of Dr. Pyne's powers, and an organ of the calibre of the five-manual Cavallé-Coll-Lewis instrument which adorns the large hall, if anything is to be made of this very difficult, grandiose, and rhapsodical number, which Saint-Saëns was wont to use as one of his stock starters. Regarding Dr. Pyne's performance, it may truly be said that he had never more fully developed the powers of his favourite instrument, or exhibited his own technical skill,

more finely than on this special occasion. It was an historic performance, a memory of which is the delightful little extempore Prelude in the true organ-style of his master, S. S. Wesley, which he played before the Buxtehude piece. Dr. Pyne did well to bring Buxtehude to the notice of the assembled organists, who generally know too little of the works of one of Bach's chief models. Manchester may well be proud of its City organist, the G.O.M. of English organ recitalists, who so bravely challenges the burden of advancing years. At the close Dr. Pyne received an ovation, and a vote of thanks was voiced by Dr. Reynolds (Birkenhead) and supported by his former pupil, Dr. Read (Warrington).

In the evening there was a concert given by the Manchester Vocal Society, conducted by Mr. Harold Dawber. The principal choral item was the Mass in G minor, by Vaughan Williams, of which the unaccompanied singing was remarkably good in all requirements of attack, expression, and sustained pitch. It is a fine, well-balanced, and tuneful choir, quite responsive to the interpretative gift of its able conductor, an accomplished musician who also showed his powers as a pianist in conjunction with Mr. Albert Hardie in a delightful performance of Bach's Concerto in C minor for two pianofortes, and Brahms's Variations on a Theme by Haydn. The concert was a long—perhaps a little too long—provision of choice choral and instrumental items.

Thursday morning was chiefly devoted to a general discussion on 'The Future Policy and Work of the National Union of Organists' Associations.' Dr. J. E. Hutchinson (Newcastle) said that what they stood for was the uplifting of their art in general, and their profession in particular, educationally, socially, and financially. Their future policy must be one of greater enterprise; they must risk a bit to gain a lot. The quarterly *Record* was to play an important part, and in this direction he commended the appointment of Mr. J. Percy Baker as Editor, while eulogising the voluntary labours in the past of Mr. Brook. Dr. Hutchinson said that the Association must be made such a power in the land that no organist would dare to remain outside its membership. Organists must be made to take a personal interest in the things which affected them vitally, and not leave these to done by the 'other man'—who did not exist.

Mr. J. H. Reginald Dixon (Lancaster) viewed the matter from two points, local and national, and suggested several useful items of detail. The amateur as well as the professional had each his part to play; the first being more especially concerned with the business, or social, side. He emphasised the necessity for establishing a Benevolent Fund, and the appointment of a paid organizing secretary. In the discussion, Mr. Kinch (Torquay) outlined his plan for establishing such a fund on a definite basis, which he had some time ago communicated to the committee of the Organists' Benevolent League. In continuation, Mr. Dawber (Manchester) 'got down to it,' as they say in Lancashire, by bluntly declaring that before discussing this or that plan the matter was chiefly one of finance. Financially the Association was in a poor way, and this had firstly to be remedied. Dr. Carroll suggested that the annual subscription should be at least a guinea. Mr. Sheard (Glasgow) was less constructive in his criticism of paid appointments by deprecating increased subscriptions as a means of raising money before spending it. Mr. George Dodds (Newcastle) emphasised the need for waking up the local Associations, for it was to them that the National Association must look, and whatever money was needed must come from them. Mr. J. Percy Baker hoped that the enthusiasm shown would continue; and eventually, on the motion of Dr. Carroll, it was resolved to request the executive committee to go into the matter without delay, and to formulate a plan of reorganization. If the enthusiasm shown at the meeting be maintained, and the outcome provide a definite and workable plan, the Manchester Congress would not have been held in vain. The psychological moment seemed to have arrived, and the Association waited only for its strong man, or men, to guide and endue it with some reasonable measure of assured stability as well as artistic reputation. But for this money was needed, and how to raise it was the problem. The first requirement was an increased number of members. And

surely the present would be an appropriate time for the National Association of Organists to offer Mr. Brook some token of its appreciation of his labours on its behalf?

The Rev. T. Nicklin, Warden of Hulme Hall, chose an interesting subject for his address—'The Choirmaster and the Study of English Speech.' In dealing with the eccentricities and dialectal perversions of our English tongue, he recommended a closer study of it as a singing language. For instance, there was no reason in poetry to pronounce the word 'wind' as 'wynd'; and it would be more correct in Shakespeare's lines 'Blow, blow, thou winter wind' to pronounce the word 'unkind' in the following line as 'unkynned.' He instanced also the word 'respite,' which with other words should not follow their spelling as regarded correct pronunciation. And our own country's name was certainly not *England*. A little care and knowledge on the part of a choirmaster would prevent such a mispronunciation as 'chayos' for 'kaos,' which he once heard sung. It was a helpful and suggestive address from one who was so evidently master of his subject.

The closing Congress dinner at the Midland Hotel was a brilliant affair, and the President was supported by the Lord Mayor of Manchester, the Mayor of Salford, the R. C. Bishop of Salford, the Archdeacon of Manchester, and the Rector of Wigan. In reply to the toast of his health, ably and eulogistically proposed by Mr. George Dodds, Sir Hamilton Harty said that during his year of office he intended to make a special effort to further the benevolent activities of the Union. The effort he had in mind would call for team work. Other toasts included the National Union of Organists' Associations, proposed by Canon Thicknesse (Rector of Wigan), and responded to by Mr. Councillor John Brook (hon. general-secretary); the Lord Mayor and City of Manchester, proposed by the Archdeacon of Manchester (Canon Aspinall), and responded to by the Lord Mayor; the Manchester Organists' Association, proposed by Mr. W. E. Ranby, of Capetown, and responded to by Dr. Carroll; the Guests, proposed by Dr. A. W. Wilson, and responded to by Bishop Henshaw; and the Press, proposed by Mr. J. Percy Baker, and responded to by Mr. S. Langford, of the *Manchester Guardian*. Due recognition must be made, and that very cordially, of the arduous work which the local Association, headed by Mr. W. H. Ellis, undertook and carried out so successfully. The visitors were greatly impressed, not only with the extent and importance of Manchester's musical activities, of which they had been made partakers in good measure, pressed down and running over, but also by the great engineering achievement of the Ship Canal—the waterway which brings ocean steamers to the docks and wharves in the midst of the City. Next year's Congress is to be held at Reading.

A GERMAN ORGAN CONGRESS

A meeting arranged by the Institute for Musical Science of the University of Freiburg i/B., was held at that town on July 27, 28, and 29 last, and brought together a large number of eminent professors of music and organists from all parts of Germany. Papers were read about matters connected with organ-building by Dr. O. Walcker and H. Jung (Ludwigsburg) and Hans H. Jahn (Hamburg); Prof. Dr. W. Gurlitt (Freiburg), 'Changes in the Tone-ideal of the Organ in the Light of Musical History'; E. Flade (Plauen i/V.), 'Gottfried Silbermann as Organ-builder'; Prof. Dr. W. Fischer (Vienna), 'The Concert Organ in the 18th-century Orchestra'; Dr. G. Frotscher (Danzig), 'The Art of Registering in the 18th century'; Prof. Dr. A. Schering (Halle University), 'The Question of Organ Accompaniment to Vocal Works of the 15th century'; Sub-prior P. F. Böser, O.S.B. (Beuron), 'Organ and Liturgy'; Dr. J. M. Müller-Blattau, 'Education and Training of the Organist'; F. Lehmann (Göttingen), 'The New Organ as Instrument of Popular Education'; Councillor H. Mund (Magdeburg), 'History and Significance of the Organ-case,' with lantern-slides; Prof. Dr. K. Hasse (Tübingen), 'Max Reger and German Organ Playing' (Orgelkunst); Prof. Dr. H. Keller (Stuttgart), 'German Organ Music after Reger'; Dr. H. Erpf (Münster i/W.), 'The Organ and Contemporary Music'; Dr. H. Luedtke

(Berlin) showed and explained a modern experimental organ, with film illustrations, and music by Hugo Hermann-Reutlingen. There were four concerts. On July 27 K. Matthaer (Winterthur), after an introductory lecture by Prof. Dr. W. Gurliitt, played pieces by Praetorius, Scheidt, Froberger, Pachelbel, and F. Tunder, on the Praetorius organ: on July 28, Prof. A. Sittard (Hamburg-Berlin), played on the same organ pieces by Weckmann, Scheidemann, Böhm, Lübeck, Buxtehude, and J. S. Bach; on July 29, at an afternoon choral concert, the programme comprised: Dufay, two motets and chanson; Machaut, two ballades; Binchois, two rondeaus; Ockeghem, Kyrie from Mass 'Mi-Mi'; Josquin des Prés, motet on the death of Ockeghem, and Agnus Dei from Mass 'Pange lingua.' Organ music was represented at an evening concert by Dr. E. Gatscher (Munich), in St. Martin's Church, when he played items by Hasse, Kaminski, Baumann, Weyrauch, Philipp, Spitta, Ermatinger, and Geirhaas, on the new Schwarz organ.

E. V. D. S.

'NEVERTHELESS, I AM STILL GRATEFUL . . .'

Here is an example of calm cheek brought to our notice by a correspondent. He was recently asked by a visiting organist for permission to use his organ for practising. He readily assented, and was surprised to receive two days afterwards the following letter:

August 12, 1926.

DEAR SIR,—Since you were good enough to permit me to practise on the organ at — Church, I think it only fair that I should acquaint you with the fact that I find it impossible, in both an artistic and physical sense, to continue with any further grappling with this terrible instrument! It is no exaggeration to say that I could find more pleasure in playing, and get more out of, that long-suffering instrument, the harmonium, than out of the contrivance in — Church, which we call by courtesy an 'organ.' The reeds are thin and whining, and resemble nothing so much as Punch singing through a comb; the compound stops result in a screaming *fortissimo* when this is to be least expected or desired; the closing of the Swell shutters makes a concussion sufficient to startle the most hardened organist; the pedals are so loose that crossing the feet is impossible without 'sneering'; the Tremulant is aggressive and ungainly; the Mutation stops—what few there are—are amazingly out of tune; the heavy touch of the manuals belongs to a century ago; the noise made by the bellows is truly distressing; the diapasons would drive an organ-grinder to drink; and the blower is not punctual.

These are a few of the defects which, in my opinion, exist in that instrument. It may be that I am prejudiced by being accustomed to a cathedral organ with modern contrivances; however that may be, the fact remains that the apparatus is old-fashioned, and the present age has no use for old-fashioned things.

To render such pieces as the 'Liebestod' from 'Tristan and Isolde,' the 'Fire Music' from the 'Valkyries,' the 'Tannhäuser' Overture, or even the hackneyed 'Finlandia' on this organ, with the manual and pedal gymnastics they require, such as rapid changes from manual to manual, octave pedal passages, chromatic cadenzas, juggling with stops, and passages graduating from the softest *pianissimo* to a sobbing *fortissimo*, would be sheer impossibility from a musical point of view. Physically, of course, it could be done; but then it could also be managed by an expert on the mouth-organ or the Jew's-harp.

Finally, if I may presume to advise, may I say—do not waste money on renovating what is past repair, but get a new one. One cannot renovate a human centenarian except by the thyroid gland; and in the organ world there is no thyroid treatment.

Nevertheless, I am still grateful for your kindness in according me such ready permission to practise in the church, and regret that it is not possible any longer to avail myself of the said permission.—I am, Faithfully yours,

(Mus. Dec., U.S.A., Hon. R.A.M.)

The instrument that so vexed this U.S.A. Mus.Doc. is an old, largish three-manual, with good flue work and fine diapasons. Our correspondent, who is a mere F.R.C.O. and L.R.A.M., tells us that he has managed to play on it (not without effect) Bach and a good deal of other real organ music. He admits, however, that it is lacking in the mechanical contrivances that would enable a player to graduate with the right soulfulness from the softest *pianissimo* to a sobbing *fortissimo*—a kind of climax that we have so far escaped, happily. As for banging swell-shutters, we have heard these on new as well as old organs, and have generally found the cause to lie in the player; and an aggressive tremulant need bother nobody, as it is the least indispensable feature of the organ. The tone of the letter suggests that the writer is a vain and pompous ass who not only looks a gift horse in the mouth, but tries to be funny about it.

ADVENTURES OF AN ANDANTINO

As many readers know, Lemare's Andantino in D flat has recently been turned into a song, 'Moonlight and Roses.' The current *Diapason* tells us that 'its sale has multiplied prodigiously in its rebuilt form.' But one result of this rebuilding—a result that might have been foreseen—is to make the piece 'useless for the church organist, whom it served long as a convenient prelude, especially in the hot summer months.' Our contemporary goes on to relate one of several incidents that have occurred as a result of members of a congregation hearing the Andantino for the first time, and jumping to the conclusion that the organist was playing 'Moonlight and Roses':

'Mrs. T. J. Healey played the Andantino at St. Patrick's Church as part of the musical programme for the eleven o'clock Mass, quite to the consternation of some of the worshippers, according to the news dispatch. The Waterbury cognoscenti, however, did not seem to know the history of the evolution of the famed Andantino, and we read:

"Only a timely recognition of the original by certain of the congregation's more discriminating music-lovers, and an explanation by Mrs. Healey, avoided an organized protest. . . . Parishioners, horrified at what they believed to be a gross imposition on the church, voiced their disapproval by declaring it [the Prelude] to be 'sacrilegious.' Miss McDonnell [music instructor in the public schools] said she did not recall the name of the original text, but explained to several of the parishioners who approached her, that she did not think it was 'Moonlight and Roses,' but a classical selection which closely resembled it."

We doubt if anybody will be more amused than Mr. Lemare at finding his early indiscretion described by a public-school music instructor as 'a classical selection closely resembling "Moonlight and Roses."'

A NEW HYMNAL

'The Church and School Hymnal' (S.P.C.K.) is yet one more endeavour to cater for the needs of young folk. It is the production of a joint Committee appointed by the S.P.C.K. and the C. of E. Sunday School Institute, working in co-operation with the Proprietors of 'The Children's Hymn-Book.' The musical Editor is Mr. C. Hylton Stewart—a name that is a guarantee of good quality so far as a hymnal editor may achieve it. For every book of the kind is a compromise, and rightly so. It must play for safety, and if it manages to improve on its predecessors by increasing the proportion of good tunes it does more than a collection that by its attempt to reform in one big hit, so to speak, alienates the folk most in need of it. We may be sure that certain of the tunes in this book made Mr. Hylton Stewart wince; nor do we suppose he was blind to the clumsy harmonizations that every post-'English Hymnal' collection adopts from that pioneer work. Some of the best of the many excellent new tunes come from the Editor himself. So good are they that we wish he had not limited himself to seven. Kenneth Findlay is also a hymn-tune writer with the root of the matter in him. Martin Shaw is well represented, but where is

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Geoffrey, with only one tune? On the other hand there are too many traditional airs, most of which would not have got through without the aid of the 'folk' label. Is Dykes likely to be longest-lived of his type? Apparently, if we may judge from his representation in new hymn-books. Here he appears ten times, to Stainer's three and Barnby's none. This Hymnal is reasonably large, the number of hymns being three hundred and thirty-eight. It is admirably produced and indexed. All who have to do with services and classes for young people should examine it.

THE COMPLETE RHEINBERGER ENTHUSIAST

At Queen Street Central Hall, Scarborough, Mr. Victor Brooke has just played the whole of the twenty organ Sonatas of Rheinberger, in a series of weekly half-hour recitals. Mr. Brooke began his task at Whitsuntide. We shall be surprised if the scheme has not created a good many fresh admirers for these admirable works.

We hear with interest of a capital performance of 'The Hymn of Praise,' in the English Church at Foochow, China, on August 21, by the Kuliang Choral Union, a body about sixty strong. (The list of chorus-members includes four doctors and thirteen clergy, by the way.) The occasion marked a big step forward, for hitherto the choir had confined its efforts to the annual performance of a short and easy work of the cantata type. Only pianoforte accompaniment was available (played by Miss Dahl). Mr. Temple Bevan conducted, and the soloists were Mrs. Roderick Scott, Mrs. Day, and the Rev. N. V. Halward. It is pleasant to hear of choral work pursued successfully in so unexpected a quarter.

The Burnley branch of the Manchester Diocesan Church Music Society held its annual Festival Service at the Parish Church on August 29, the choirs of Holy Trinity, St. Peter's, St. John's (Gannow), and St. Luke's (Brierfield) taking part. The Canticles were sung to Martin in A, and the anthems were Balfour Gardiner's 'Evening Hymn,' Cornelius's 'Jerusalem,' and Bach's 'Jesu, Who didst ever guide me.' Mr. W. A. C. Cruickshank conducted, and the service was highly successful save that the congregation was small.

The Oxford University Press has just issued 'A Subject Index of Hymns in the English Hymnal and Songs of Praise,' compiled by Percy Dearmer. It should be of value to preachers and choirmasters, and all who wish to make their choice of hymns something more than a mere ringing of the changes on a few favourites—a method of selection in which the tune is usually considered more than the words. Dr. Dearmer's headings are so inclusive that nobody is likely to consult the Index in vain; and he has added to its value by numerous cross-references.

The organ at Bolton Abbey was re-opened on August 14, when Dr. C. H. Moody gave a recital, his programme consisting of Mendelssohn's second Sonata, Bossi's Pastorale, Lemare's Minuet Nuptiale, Karg-Elert's 'Harmonies du Soir,' Guilman's Funeral March and Hymn of Seraphs, Bach's Prelude in G and Fugue in C, Blair's 'Slumber Song,' Boellmann's Toccata, &c.

In connection with the opening of the organ at Liverpool Cathedral (October 23, at 3), Messrs. Henry Willis have arranged for a special train to be run from London, leaving Euston at about 10 a.m., and returning the same day. The fare will be 16s. return, and tickets at this reduced price are to be had only from Messrs. Willis (Ferndale Road, S.W.9). Early application is requested.

At Sandbach Parish Church, on September 18, the seventh Choral Festival for the district was held, about two hundred and fifty singers from ten parishes taking part. The service was sung to Stanford in B flat, and the anthems were Martin's 'Magnify His Name' and Atkins's 'Abide with me.' Mr. C. H. Wright conducted. Mr. C. Plumb was organist, and the Sandbach British Legion Orchestra lent assistance.

We hear that Mr. Wilhelm Middelschulte, the well-known American recitalist, has made an organ arrangement of the 'Goldberg' Variations complete, and that the work will shortly be published by Kahnt, of Leipsic. The recitalist who plays the whole thirty movements will need little else for his programme.

An organ and pianoforte recital was given at Doncaster Parish Church on September 2, by Mr. and Mrs. H. A. Bennett, the programme including Bach's D minor Concerto, Mozart's F minor Fantasia, Debussy's 'En Bateau' and Menuet, and the Reubke Fugue.

Messrs. Heffer, Cambridge, have just issued a revised and enlarged edition (1s.) of John Newton's 'Don'ts for Choirmasters.' There are now seventy-three 'Don'ts,' and unfortunately they all seem necessary.

At Upper Chapel, Heckmondwike, on August 15, the centenary of W. T. Best was marked by the use of his music during the services, and Mr. J. W. Burnley played the Concert Fantasia on old English airs.

Messrs. Rushworth & Draper have installed a new organ in the Parish Church of Dollar, Clackmannanshire—a two-manual of sixteen stops and twelve pistons.

Dr. Harold Darke will give a recital at Clapton Park Congregational Church on October 10, at 8 o'clock, in connection with the Clapton Park Literary Society.

The weekly organ recitals at St. Clement's, Eastcheap, have just been resumed (Fridays, at 1.15).

RECITALS

Mr. Philip Miles, All Saints', Eastbourne—Voluntary, *Lock*; Chaconne, *Purcell*; Two Pieces, *John Bull*.

Mr. Henry Riding, St. Mary Abchurch, E.C.—Scherzo, *Wolstenholme*; Allegro con spirito, *Gladstone*; March, *Silas*; Moderato (Sonata), *Jeiney*; Andante Grazioso, *Alan Gray*; Solemn March, *Tombelle*; Voluntary in A, *Battishall*.

Mr. Archibald Farmer, St. Lawrence Jewry—Allegro (Sonata No. 5), *Bach*; Elegiac Poem, *Karg-Elert*; First movement (Pièce Symphonique), *Franck*; Toccata, *Baril*.

Mr. A. W. Standidge, St. Philip's Central School, Eastbourne—Fugue in D, *Bach*; Agitato (Sonata No. 11), *Rheinberger*; Réverie on 'University,' *Harvey Grace*; Prelude on the 'Old 104th,' *Parry*.

Dr. Albert Tysoe, Leeds Parish Church—Prelude and Fugue in C, *Bach*; Fantasia in F, *Mozart*; Alla Sarabanda (from String Quintet), *Vaughan Williams*; Intermezzo, *Brahms*; Fantasy on Campion's 'Babylon's Streams,' *Harris*; Suite, *Maleingrean*; Fugue, Canzona, and Epilogue, *Karg-Elert*.

Dr. Caradog Roberts, Peniel C.M. Church, Trefriw—Overture in E, *Morandi*; Minuet in G, *Beethoven*; Toccata in B minor, *Gigout*; Improvisation on 'The Morning Star,' *Karg-Elert*; Fugue in G minor, *Bach*.

Mr. J. A. Shaw, St. Matthew's, Ardwick, Manchester—Sonata No. 5, *Guilmant*; Prelude on 'Martyrdom,' *Parry*; Pastorale in E, *Lemare*; Adagio and Finale (Symphony No. 4), *Widor*.

Dr. M. P. Conway, Chichester Cathedral—Toccata in B minor, *Gigout*; Fantaisie Pastorale, *de Séverac*; Sonata No. 3, *Rheinberger*; Toccata and Fugue ('The Wanderer'), *Parry*; Poetic Variations, *Eaglefield-Hull*; Scherzo and Finale (Symphony in E), *Jacob*; Fantasia on 'Come, Holy Ghost,' *Bach*; Pastorale, *Franck*.

Mr. F. B. Porkess, Minehead Parish Church—Prelude in E flat, *Bach*; Romanza, *Wolstenholme*; Prelude on 'Newtown,' *Charles Wood*; Fantasia in F minor, *Mozart*.

Mr. Clifford Roberts, St. Paul's, Weston-super-Mare—Fantasia in E minor, *Silas*; Andante espressivo (from Sonata) and Pastoral Scene and Storm, *Clausmann*; Fugue in C, *Byrd*; Triumphant March, *Karg-Elert*; Sonata No. 1, *Mendelssohn*; Chorale Preludes—'All men must die' and 'The day so full of joy,' *Bach*.

Master J. L. Godfrey Hewitt, Cudworth Parish Church—Fantasia and Fugue in C minor, *Bach*; Fantasy-Prelude, *Macpherson*; Evening Song, *Baird*; Scherzetto, *Vienne*; Finale (Sonata No. 5), *Rheinberger*.

Mr. Paul Rochard, Crosthwaite Parish Church, Keswick—Prelude and Fugue in B minor, *Bach*; 'The East Wind' and 'The North Wind,' *Rowley*; 'The Thrush,' *Lemare*; 'Morceau de Concert,' *Hollins*.

Mr. George F. Brockless, Parish Church, St. Mary Church—'Consolation,' *Reger*; Pastel No. 3, *Karg-Elert*; Prelude, Cantilene, and Scherzetto, *Pierne*; Final, *Frank*.

Mr. Norman Askew, Mint Wesleyan Church, Exeter—Prelude and Fugue in E minor, *Bach*; Funeral March and Hymn of Seraphs, *Guilmant*; Scherzo and Passacaglia, *Rheinberger*; 'Suite Gothique,' *Boellmann*.

Dr. Charles F. Waters, St. Lawrence Jewry—First movement (Sonata in F minor), *Sperr*; Fantasy on 'Babylon's Streams,' *Harris*; Finale from Sonata, *Waters*; Introduction and Passacaglia, *Reger*; Fugue, *Reubke*; Allegro and Cantabile (Symphony No. 6), *Widor*.

APPOINTMENTS

Mr. Dudley E. Bayford, choirmaster and organist, Stockwell Baptist Church, S.W.

Mr. Albert Foster, choirmaster and organist, St. Michael's (City), Bristol.

Mr. E. D. Gaylor Mason, organist, United Methodist Church, Seven Kings.

Mr. G. J. Metzler, choirmaster and organist, St. Stephen's, Walbrook, E.C.

Mr. Arthur R. Saunders, choirmaster and organist, St. Mark's, Hamilton Terrace, N.W.

Mr. Francis W. Sutton, choirmaster and organist, Christ Church, Woburn Square, W.C.

Mr. Leslie Taylor, choirmaster and organist, St. John the Evangelist, Brixton.

Mr. C. H. Wright, choirmaster and organist, St. Paul's Church, Port Arthur, Canada; also conductor of Port Arthur Ladies' Choir.

THE THREE CHOIRS FESTIVAL

WORCESTER, SEPTEMBER 5-10

It is a compliment to the Three Choirs Festivals to say that one is very much like another, for their model is a good one. 'Elijah' at one end and 'The Messiah' at the other are the main supports, and between them comes a generous choice of works by Elgar. These are the three necessities and, when they are met, half the festival programme is already provided. Other classics—the three B's, for instance—account for a good deal of the remainder. Privilege has to be accorded to composers whose personal connection, rather than their rank, demands it. What with lack of time, the prohibitions of a cathedral, and the shortcomings of local concert-halls there is hardly any scope for the larger experiments which differentiate one secular festival from another, and, however doubtful, at least become a peg for discussion and memories.

In spite of these limitations upon it, the Worcester Festival had features of its own. Beethoven's Mass in D is a rarity at the Three Choirs. The Te Deum of Berlioz had not been performed at a Three Choirs Festival since 1906. It added, not cordially perhaps, but decisively, to our knowledge of a composer who threatens us with a revival. The new Church cantata, 'High Heaven's King,' by Sir Walford Davies, proved to be a work of singular attraction.

The sameness of these Festivals is largely due to the presence of the same artists year after year. Of the thirteen principal singers at Worcester, ten had sung a year before at Gloucester. One asks for no change—speaking generally—in this cast. They are, so to say, the holders of the championships and their rivals are, at present, hard to seek. Dorothy Silk,

Steuart Wilson, and Norman Allin, to mention three of the most unquestionable, are still young in their careers, and may be expected to maintain their headship for many years to come. Each has a set of gifts that do more than a normal share in meeting the concentrated demands of a festival.

Miss Silk's utilities scarcely need a reminder. Her brilliant singing in Verdi's Requiem at Gloucester, her spirituality in Keats and Holst at Leeds, her essential Bach-singing wherever there is Bach to be sung, her Savitri—such variety is rare, and on each side of her Miss Silk is an artist of full stature. Small wonder that festival committees send her an annual summons. This year Miss Silk won no triumph in her own right. Team work was the measure of her value. 'Hear ye, Israel' became one of the things that annually reconcile us to 'Elijah.' Beethoven's Mass in D was heard without anxiety about the top line of the solo music. In the new Bach, 'Ready be, my soul, away,' the soprano was on her own ground. Sir Walford Davies has cause to remember Miss Silk's part in his new cantata with gratitude.

The most important of all the soprano solos, those of the Virgin Mary and the Angel in 'The Apostles' and 'The Kingdom,' were given, not to Miss Silk, but with everybody's good wishes to Madame Agnes Nicholls. There was a time when Madame Nicholls was supreme in this music. Now that her voice comes with less ease, and its tone is less crystalline, can anyone say that she has yielded her place? Her sheer musical style, and the undefinable rightness of her expression, are independent of changes that the ear alone can register. The soliloquy of the Virgin Mary in 'The Kingdom,' a chapter that might stand alone for the inmost genius of Elgar, might equally stand as a testimony of the singer who first sang it.

The third soprano was Miss Elsie Suddaby, a useful maid-of-all-work, who always does a job brightly and cleanly. Her principal task was to sing in 'The Messiah.' Nobody could sing 'Rejoice greatly' with a more nimble persuading. She provokes us to think, without reproach, that Gilbert and Sullivan suffered a loss when Miss Suddaby decided for higher things.

The contraltos were a less interesting trio. Miss Astra Desmond's large and luscious portentiousness loomed in 'Elijah.' Miss Olga Haley stood beside Madame Nicholls in the Elgar oratorios. Her voice was streaked with silver on its lustrous surface, her stresses and her emotional colouring were freely applied, and she sang with a punch; altogether, she was likeable. So ebullient a singer did well to keep on level terms with the Mary Magdalene music. Miss Muriel Brunskill arrived for the Mass in D, and helped towards a fine performance. In music that uses so little of the human side of singing, one may say that she pulled her weight. Miss Brunskill would be something more than a useful contralto if her voice were brought under better management. As it is, one never knows, and one does not believe that Miss Brunskill knows herself, how loud the next note is going to be.

The principal tenor was John Coates. He sang in 'The Apostles,' 'The Kingdom,' Parry's 'Peace,' Beethoven's Mass, Bach's 'Ready be, my soul, away,' and 'The Messiah.' That is to say, more was asked of him than of any other singer. Needless to say he gave it with every breath.

It was a good thing to have this prime example of the grand style so frequently before us. We were

able to draw comparisons from day to day between Mr. Coates and Mr. Steuart Wilson, his partner and opposite. Mr. Wilson was the most interesting singer at the Festival. His voice is improving, though not at the expense of its ascetic quality (ascetic is the nearest word). It would be a pity if this quality were trained out of his voice, for it mates well with his earnest, young, and gentlemanly way of expressing himself. One can hear the undergraduate—Oxford or Cambridge, either will do—in Mr. Wilson's voice and address; a presentable, eager youth with an open-hearted fondness for poetry. This was a new style of singer for 'If with all your hearts ye truly love Me.' He gave it with a simple, telling persuasiveness that sounded more like a man urging you to believe what he did and not like a man asking you to hear him sing. To hear a tenor in 'Elijah' who did not seem conscious of being a performer was a novel experience. Mr. Wilson sang again in the *Te Deum* of Berlioz. He did his work well, but it had no such effect as this new emotional dressing—one might almost call it cleansing—of old and familiar strains.

The baritones and basses were a strong team. Mr. Norman Allin won the most respectful attention. He owes much to his voice—a magnificent organ—and perhaps a little less to the meaning he puts into it; but when he gripped us in the soliloquy of Judas outside the Temple, it was difficult to portion the credit between the physical and the mental in his singing. One cannot weigh him up as yet. We esteem his resources, and wonder now and then that he passes them by. Mr. Robert Radford is a more settled personality, whom we know of old. He sings everything like a good fellow, and, without any obvious process of cerebration, brings off some fine truths. Mr. Herbert Heyner, who was St. Peter in 'The Kingdom,' would rank among the elect were it not for his mannerism. He is much too free with his swell shutters—though probably unconscious of it—and he is apt to weep over a simple statement. His is a big and tearful style; the way of a mock turtle. Mr. Horace Stevens was there, of course, in his favourite part of Elijah with an urge. His voice will retire into his throat, if he is not careful, during the next few years; but he will still be the one most fitted to wear the mantle. The newcomer to the team was Mr. Howard Fry, a young baritone who has graduated by merit. He is in dead earnest, and never sings a part as if he had merely learned it. When the next big baritone part in serious English music is created, Mr. Fry's claim should be considered. He did his duty well by Sir Walford Davies.

'HIGH HEAVEN'S KING'

This, the new Church cantata by Sir Walford Davies, was the only considerable novelty of the Festival. In its brief passing—which took about half an hour during the third afternoon—it left an impression of noble words allied with mature art to simple-speaking music. The words are nine verses from Spenser's 'Hymn of Heavenly Love,' each a vision and a reflection on some chapter in the Gospel story. Such poetry should have attracted the eye of musicians long before this, and no doubt it has; but wisdom to seek out a good text does not always go with wisdom in the setting of it. Sir Walford Davies is, one imagines, the first musician to approach Spenser's contemplative verse with a right sense of its quiet rapture. His music goes about its task with a gentle and cherishing hand, spinning out the

threads of thought. It neither flourishes the text, asking us to be impressed by it, nor uses these words of import as a support for its own displays. The material of the music is not connected into a whole design by symphonic means or leading motives. Each episode is a design in itself, almost sketchily drawn in some cases and never progressing on familiar lines of cantata choruses or arias. The temper of the work is too speculative for such decided forms. The musical texture is simple on one page, intricate on the next, but always with an economy of notes. Tonality changes freely; but the ruling key of a movement is not long out of sight. The expected does not happen; but the music does not avoid it so much as wander past it. These idle impressions are offered as a vague hint of the mental and musical quality of the work; they may also serve to explain why, during the performance, one was not conscious of listening to distinctively good music. It was only after some intervening works had been heard and the afternoon's affairs were over that the remembrance came of something positively enjoyed, and, with it, the desire to enjoy it again.

There was one part of the Cantata that did not, on this hearing, contribute to our pleasure in it. Sir Walford Davies has put in, before his final section, a kind of vignette from Holy Writ. The heading runs, 'The words of the Lord are heard in which He tells His followers what they are to do,' and the inset consists of the narrative of the washing of feet, from St. John. It is to be sung by a small chorus of men and boys and three bass soloists 'chosen for their power to blend' who need 'to utter the words with studied unanimity and quietude.' The special conditions here outlined may be said to ask for specially practised singers, of a technique refined beyond ordinary standards. With all respect to the three gentlemen of Worcester who were given this task, the effectiveness of the performance—never in doubt while Miss Dorothy Silk, Mr. Howard Fry, or the chorus was singing—was dubious in this episode, and the fragile music was interrupted by the attention being drawn aside to the personal problems of its interpreters. In any case one may still ask whether this interpolation justifies itself. No answer can be given except by those who are better able than most men to judge of its spiritual significance.

The intervening music to which allusion has been made included the 'Pastoral' Symphony of Dr. Vaughan Williams. If there were any others present who, like the writer, have felt impatience with the motionless melancholy of the Symphony, they must have been accused by this performance. The setting was ideal—a Cathedral, the beautifying echoes of its vastness, the listener's sense of loneliness in a crowd (one does not feel this so much in a concert-hall), the perfection of orchestral playing, the composer to direct it. It is no reproach to a musical work to say that it asks for special conditions to make it understood when it asks for such conditions as these. The Prelude to 'Parsifal,' a few hours later, reacted in a similar way. It suddenly became unhackneyed.

BERLIOZ'S *TE DEUM*

The first ten bars of the *Te Deum* of Berlioz remain the most vivid memory of the Festival. Probably Berlioz, in writing them down, had a conceit that this would be the case wherever they were performed. A loud chord on the orchestra to the west of the audience is followed, after nothing

but a silent pause, by a loud chord on the organ to the east, and the cross-fire is kept up until it is time for some music. Such an irregular proceeding is apt to make a congregation jump, and anything that does this is remembered. Everybody began to look forward to some more fun from this gamesome *Te Deum*, and when it failed to arrive they thought that Berlioz had let them down. The promise of stentorian antiphonal praise is soon forgotten, and the organ thereafter joins in nothing adventurous and little that takes effect as music. The first chorus is about the best section of the work. It moves forcibly, with vigorous gestures and a rolling eye, so to speak. But even here we begin to be worried by harmonic *non sequiturs* and queer contrapuntal grammar which do not carry the excuse that something vital is being said with them that could not be said without them. These faults of expression show up more clearly in the sections that have no compensating interest of strong movement. Some of the subdued parts of the *Te Deum* have not even the virtue of saying things wrongly. A queer sort of nullity creeps over the pages. It is familiar to people who do not like Berlioz. Those who like him see it as a different quality. In the last chorus of the work Berlioz seems to have been wildly attracted by the words *Judei crederis esse venturus*. He gives them a phrase in 9/8 time that is as unjustifiable as the Latin itself, and plugs away at it with an insistence that you may call Holstian—or negroid, as you will. The listener simply does not want it, whatever his angle of view towards songs of praise in a church or works for large choral societies in French Albert Halls. There is a lot to be said for this strange, tall fellow, Berlioz. But he does resemble Hamlet, with an impediment in his speech.

The other works that first saw the light of performance were unexceptionable in intentions. They were music of good fabric but not quite right in the making. Mr. Edgar Bainton, like Sir Walford Davies, had gone to the treasure-house of English literature and had brought forth a gem of John Donne's, entitled 'Hymn to God the Father,' for choral and orchestral setting. To the reader's loss it cannot be quoted here, for lack of space to quote the whole of it. Mr. Bainton's music mates the words in seriousness but not in action. The words deliver stroke after stroke; the music, a wrapping of many parallel strands, envelops and hinders them. From Mr. Alexander Brent-Smith we had an orchestral suite, 'In the Cotswolds.' It is written in three movements, 'The village green,' 'The Lady's delour,' and 'The hunting fugue,' each of them packed tight with good musical goings-on. They bespeak a mind itself packed tight with musicianship, speculative, creative, critical, and one that, during the creative process, is too intent on making trees to arrange a proper wood. Mr. Brent-Smith might take some tips from those easy-going, competent people Gounod and Saint-Saëns, who could lay out a sylvan landscape with scarcely a decent tree in it. The composer of these Cotswold pieces (and of the Symphony played at Bournemouth this year) is not yet so beguiling a companion as the writer of those jolly articles in the *Musical Times*. Mr. W. H. Reed, on whom the Three Choirs sun shines gladly, brought two 'Somerset Idylls,' worked to the old tunes, 'Crystal Spring' and 'May Morning'; worked and overworked, for his symphonic metamorphoses were an unkind treatment, though meant for the best. What Mr. Reed did was done well; but the tunes

objected—this quite apart from the mere fact that they were folk-tunes.

All the other music of the Festival must go into a catalogue: Dame Ethel Smyth's choral 'Canticle of Spring,' which she composed many years ago, and conducted in the Cathedral on September 9; Weelkes's 'Gloria in excelsis,' the Locarno music (without disrespect) from Parry's 'War and Peace'; Holst's short festival *Te Deum*; Palestrina's 'O bone Jesu'; Charles Wood's 'Dirge for Two Veterans'; Elgar's 'For the Fallen'; Brahms's first Symphony and Mozart's 'Jupiter'; 'The Bo'sun's Mate' and 'Wasps' Overtures; the 'Enigma' Variations; a 'Brandenburg' Concerto; and much else.

THE CHOIR

The choir's orders were: to have in artistic preparation, by the evening of September 6, four Oratorios, a Mass, a long *Te Deum*, a short one, three and a half Cantatas, four choral songs, and three Motets; all this on top of a good deal of service music. It was of course more than any choir could do. There is always this compromise to be made, at the Three Choirs or any similar festival, between what is possible and what is ideal. The most we can insist upon is a good working acquaintance with all the works; the residuum of artistic acquaintance varies from year to year according to the stock of human forces that chance brings to the Festival. This year the stock was below the average. It ran to an excellent working acquaintance with the music, enough to cover the difficulties of Beethoven's Mass in D, the shifting ground of Sir Walford Davies's cantata, the technical exigencies of Elgar's oratorios. But it did not run to fine-drawn interpretation even of the degree that experience has shown to be obtainable by the Three Choirs. Many *pianissimos* were *mezzo-forte*, to mention one measurable aspect. The tone of the voices was not such as to send us away glorying. One missed the peculiarly pleasurable surface that we have come to look for on the mass of western voices—a kind of verdance that differs from the Yorkshire brightness. The sheen was lacking. But the choral singing was a disappointment only to those who had learnt, in other years, to be fastidious beyond reason when they go to Worcester, Hereford, and Gloucester.

The Festival added honour to the name of Sir Ivor Atkins. These merchant princes of music in the western cities work miracles in their festival labour. Yet we never hear of a nervous breakdown. Probably they believe in their work too much to let it prey upon them. One of the reasons why we find virtue in the generalship of Sir Ivor Atkins, or of Sir Herbert Brewer, or of Dr. Percy Hull, is that they make no parade of its trials. W. MCNAUGHT.

The Westminster Choral Society and the British Women's Symphony Orchestra have amalgamated, and will give three concerts this season, conducted by Mr. Vincent Thomas. On October 27 the chief works will be Stanford's *Te Deum* and Bach's *Magnificat*; on January 19 the programme is labelled 'popular,' and will consist of 'The Golden Legend,' 'Blest Pair of Sirens,' and Smetana's 'Vltava'; on March 16, Dvorák's 'Stabat Mater' and Mendelssohn's 'Italian' Symphony are the principal items. A prospectus, giving particulars of voice trials, rehearsals, &c., may be had from Mr. Philip Ashbrooke, 20, Old Cavendish Street, W.1. It is hoped that by thus joining forces both Societies may be able to overcome the economic difficulties that such organizations can hardly face singly to-day.

Letters to the Editor

THE CINEMA ORGANIST

SIR,—It is encouraging to find from the letters on this subject in your September issue that Mr. Maclean's lecture has been the prime cause of widespread interest. My letter in the August number has evidently provoked some slight misapprehension on two points: (1) I wish to state, in the plainest possible terms, that it was not in any way intended as a personal attack upon Mr. Maclean, for whom, as a cinema organist, I have great admiration, and whose progress in the cinema I have watched with the keenest pleasure and interest. I esteem him both as an artist and friend. (2) My remarks upon extemporisation referred to the accompaniment to 'feature' or 'star' films—the photo-play or film-drama. In my anxiety to be as concise as possible I omitted to mention that fact, and possibly other minor details also. To present the subject completely and in detail is beyond the scope of a correspondence column.

Mr. O'Henry's suggestion of 'combining extemporisation with items from printed music is quite in accordance with my own views; there are innumerable cases in film accompaniment where a certain piece is demanded either by the action or by a sub-title. My letter was confined to the question of extemporisation as a basis of film accompaniment.

Mr. Westerby's letter holds the balance very fairly; the question of unity and coherence in an extemporised accompaniment has already been considered by me, and reduced to a practical system. But I doubt the accuracy of his concluding paragraph.

Mr. Taylor refers to my 'inconsistent criticism'; I fail to perceive the inconsistency. I have not recommended one course in my articles and practised another in the cinema. If my views upon extempore accompaniment are a 'counsel of perfection' how can they be 'go-as-you-please methods'? And why should we not strive for perfection in cinema organ-playing? The idea so prevalent among the majority of cinema organists, and one I have frequently attacked, is that the work of the cinema organist is an easy proposition and that 'anything will do.' The 'go-as-you-please' methods are those which I have attacked and exposed repeatedly and consistently for the last six years [while musical editor of *The Cinema*]; my whole object being to assist in placing the cinema organist's work on a sound and artistic basis—in other words, to see it perfected as a definite form of the organist's art.

Mr. Taylor's remarks as to maintaining a standard of excellence, &c., 'through every performance for a week' show that he (as, doubtless, many others) has not evolved a system or is not aware of one. In answer to his question, I merely state that I have done it for every night of the week, including Sunday, for a period of sixteen months without a break of even one performance, during which period I accompanied two hundred and twenty different feature films. Had my performances not been satisfactory both to 'management and patrons' my services would hardly have been retained either for that period or for the three succeeding years. Such a performance would not only be wonderful, but quite impossible, if I had not a definite, logical system and method.

I stated in my former letter:

'... the extemporised film accompaniment by a competent organist, on the right type of organ, is the only method of securing an artistic and perfect synchronisation of film and music.'

In addition to this, I hold the opinion that the value of any theory is proved only in practice. Have my views upon the extemporised accompaniment been justified in practice, or am I the only one to hold such views? Let some one, other than myself, answer:

'I hasten to congratulate the gifted organist of the Stoll Picture Theatre, Kingsway [Dr. Tootell], upon the most excellent organ accompaniment I have yet heard to any picture. His setting to "Nothing else Matters" was masterly. ... He

played to the feature film for exactly ninety minutes, during which time every scene on the screen was perfectly fitted.'

And:

'The superb setting played by Dr. G. Tootell to the Gaumont picture, "The Judgment of the Deep" ... every scene was perfectly fitted ... the whole setting and execution were a veritable triumph. ... Incidentally, this same setting proved very effectively the value of the organ for screen accompaniment.'

These opinions were not 'inspired' by me, nor were they written by a paid press-agent; they were written by Mr. Gilbert Stevens in the *Kinematograph Weekly* in October and December, 1921, and Mr. Stevens is the most expert critic of film music in London. Furthermore, when writing the first of these criticisms, Mr. Stevens was, I believe, unaware that I had extemporised the accompaniment to the film. I have purposely selected these two cases, as neither of these films could have been adequately accompanied by an orchestra.

After hearing my extemporised accompaniment to Mary Pickford's film, 'Suds,' one of the most expert of film musicians in London, Mr. S. Mey, said to me (in the presence of the manager), 'You have beaten me on that film, but you can do on the organ what I cannot do with an orchestra.' And that remark appears to me to support my views upon solo organists and makeshifts.

Mr. Taylor invites me to make a trip to London in order to learn a few things. Strangely enough, I have just read the following (by an eminent music critic): 'There is a tendency among Londoners to think that there is only one city on earth where everything is done right.' As a fact, I visit London at comparatively frequent intervals. In March of this year, during one such visit, I followed my usual practice and visited several London cinemas. Five of these are within a radius of one mile from Trafalgar Square, and I confine my remarks to the organ playing in these, exaggerating nothing, and stating simple facts. I will, for obvious reasons, refer to them by number. They are five of the chief cinemas in London.

(1.) Here the organist commenced by accompanying the 'news' film, playing what was, presumably, a quick march. In no case were four consecutive bars played in the same tempo, and it was even difficult to ascertain for a time whether he played in duple or triple time. The organ (a fine instrument) sounded like a huge hurdy-gurdy, the full organ being used throughout with appalling effect.

(2.) A 'selection' on the organ during an intermission between the films. The piece was 'Finlandia,' which was obviously beyond the player's powers. No rhythm, not even good tempo, the time varying considerably in consecutive bars; and the beautiful little melody (so like a folk-song) played as a *piccolo solo*. Here, again, was a very fine organ.

(3.) A 'selection' again. Here we had nothing but 'jazz' on one of the finest cinema organs in London. 'Jazz' can be either effective or extremely vulgar when played on an organ; in this case it was the most vulgar exhibition I have ever heard in my life. Can anything more frightful be imagined than 'Yes, sir! That's my baby' and 'Valencia' played on a huge organ, with all the power of the instrument?

(4.) The organist accompanied a film—a 'Western' drama. No attempt was made at fitting the film or following the action. Among the items played were Smart's 'Evening Prayer'; Lemmens's Final in D; 'Prière' and 'Minuet' from 'Suite Gothique'; Guilmant's 'Cradle Song' and 'Grand Chœur' in D.

(5.) The organist accompanied a feature film. Not a bad setting, with a good deal of clean and accurate playing of the various pieces. The performance was spoilt by injudicious stop-combinations, and was altogether lacking in emotion and imagination. The various pieces were, generally, suitable to the scenes, but the effect was not secured in performance. The organ is a very fine one.

If these (or, at least, the first four) are examples of what I am invited to hear in London, I can only answer that the sooner the organ is taken out of the cinema, the better it will be for music and organ playing in particular. The

cleverest thing about these players is the way they hold their jobs; but, no doubt, when I heard them, they were 'not in good form,' or there was 'something wrong with the organ,' which I did not perceive. By way of consolation, I heard an excellent organ accompaniment (partly improvised) to the film 'Time, the Comedian,' at the New Gallery, Regent Street, which I enjoyed. It was very well done.

We have reason to be thankful that there are such artists as Mr. Maclean who maintain a consistently high standard, who realise that cinema organ-playing is an *art* and not merely a humdrum and easy means of earning a livelihood, and who strive to maintain that art on a high level. Mr. Maclean's views may differ from mine, but that fact does not alter my high estimation of him as an artist.

A film may be artistically accompanied by utilising printed music. I do not condemn that procedure—as a procedure—and have done it myself. But such procedure does not prove the cinema organist to be a unique artist; neither is it possible to secure perfect synchronisation throughout. The extemporised accompaniment proves the one and secures the other.

In my book, 'How to Play the Cinema Organ,' which is at present in the press, and will shortly be issued by Messrs. Paxton, a chapter is devoted to the extemporised film accompaniment, in which the subject is treated exhaustively and in detail, with copious illustrations. From that anyone sufficiently interested in the subject will be able to see clearly that the extemporised accompaniment is a practical proposition, and not such a bugbear as it appears to be to some.

The cinema has no use for theories which cannot be turned to practical use as a box-office attraction, and I should only be preparing myself for ridicule if I advanced any theory which could not be proved to be of practical use.—Yours, &c.,

Douglas, Isle of Man.

GEORGE TOOTELL
(Formerly Solo Organist,
Stoll Picture Theatre,
Kingsway, London).

SIR,—Dr. Tootell's criticism and answer to Mr. Quentin Maclean's lecture at the R.C.O. scarcely needs any augmentation. I consider the majority of solo organists in the leading cinemas of this country will absolutely concur with his views. Like Dr. Tootell, I have had a 'fair experience' of cinema playing and the fitting of pictures. The art of extemporisation is one which needs a solid foundation and calls for strict academic training. The last is indispensable. Ornamentation without foundation is totally inadequate. The 'picture' profession is being inundated at the moment with so-called incidental music, the style of the majority of the pieces being quite ordinary. Herein lies the path where a versatile musician can show his creative powers. Episode following episode must synchronise atmospherically and be relevant throughout with the film. But how many organists are there capable of fitting these various situations? There are many players who are completely lost when compelled to resort to the art of extemporisation. The mere possession of a good memory, calling forth fox-trots, waltzes, ballads, &c., is all right in its place, but the fitting of the 'feature' is the strong point of a super cinema organist. Comedy films, Felix films, cartoon films, &c., need showmanship, ornamentation, and not only the playing of fox-trots or one-steps one after the other. Extemporisation here is in a lighter and humorous strain: it consists of 'trickery' and stunt-playing, and often gives the performer the 'estimable' title of a 'wonder organist.' But that is only one branch of solo-playing. Nowadays the organist must be gifted to such an extent to 'show off' his prowess as an 'all-rounder.' Such men are few, therefore great scope is offered, and many opportunities will present themselves for first-class players. The art of synchronisation and extemporisation is a difficult one, and needs thorough and careful practice and concentration.—Yours, &c.,

FRANK MATTHEW
(Wurlitzer Organist).

'The Havelock,'
Sunderland.'

SIR,—May I be permitted to say a few words on the use of the cinema organ? (I believe I was the first in this country to show, in 1914, on an organ of suitable design and size, in a theatre which was then one of the largest, and certainly as beautifully equipped as any to-day, that the moving picture could be more adequately intensified by this means than by any other known.)

Dr. George Tootell re-echoes the gist of every word I wrote in various periodicals some eleven years ago.

Mr. Quentin Maclean probably condemns (as must every one) more or less aimless, if well-meant, meandering, when he speaks of 'extemporisation.' But really good extemporisation must perforce form the basis of really adequate accompaniment to moving films—especially dramas.

Accompanying a film calls for perfect mental and physical well-being. Few pictures can be studied beforehand. Comparatively few are really inspiring. Hence I have found that it helps matters all round not always to depend on one's self for original themes, but most frequently to introduce well-known melodies—from symphonies to songs—and to develop such extemporaneously. In practice, the accompaniment of films is a matter of hours, day after day; inspiration is a matter of seconds, and not of frequent occurrence. Therefore quotations from composers of worth are more acceptable, and the whole accompaniment is made more artistic. No rubbish need be introduced, nor need one lapse into unconsciously intensifying a film—which may be boring—by expressing boredom.

The 'fitting' of musical extracts—necessary for an orchestra—is a deplorable makeshift. Music specially written for a drama may or may not 'come off'—it usually does not.

Dr. Tootell is perfectly right in saying that we are long past the experimental stage. Indeed, there has hardly ever been such, for it was obvious from the first that the adequate accompaniment of films was a one-man job. There is certainly room for improvement in the matter of presenting films—in more educated care as to detail. And much more might be made of certain scenes and climaxes if operators slowed down the pace of the feed more often. Operating a film perhaps hardly conduces to poetical perception, but it might be possible for the operator and the musician to arrive at some understanding.

I am afraid Dr. Tootell is also accurate in the latter half of his closing paragraph. Special technique, very wide knowledge of, and practical experience in, music of all styles, a keen sense of the dramatic, and especial ability and temperament are requisite for this highly special work.

Since I left England matters may not possibly have progressed very far. But we need most certainly not go out of England for the necessary type of organ. We can build as well as, if not better than, any other nation. And the direction of all the music should be under the organist, the most highly-educated musician.

At Chicago there are some two hundred theatres, and an organ in every one of them.—Yours, &c.,

San Remo.

KENNETH G. BURNS
(Formerly organist and director of music
to the Palladium, Southport).

SIR,—The admirable letters on the above subject in your September issue so ably deal with the matter that apparently little more can usefully be added. As one who was present, however, at the lecture given by Mr. Maclean at the R.C.O., and being more than well acquainted with his splendid work at Shepherd's Bush (to listen to which is invariably a real pleasure), I would like to express my appreciation of the sound common-sense of his general remarks, as well as of the modesty with which they were expressed.

Dr. G. Tootell disagrees with Mr. Maclean on (amongst other things) the subject of extemporised accompaniment. If an organist could be found revealing the combined genius of a Wagner and a Strauss and the executive ability of a Marcel Dupré and a Lemare, one might admit it to be 'only a makeshift method' for such a unique wonder to adapt existing music to a film. Since, however, such a marvel is not to be found every day, one can only endorse Mr. Maclean's condemnation of extemporisation as a general basis of film accompaniment.

To extemporise artistically, consistently, and regularly every day, week in week out, retaining freshness and originality, simply could not be done. Little mannerisms and idiosyncrasies of the player (e.g., certain favoured keys, a particular little 'figure,' &c.) would unconsciously become stereotyped and consequently monotonous.

By all means let us use extemporisation sometimes, to accompany perhaps some episode demanding special treatment, or when an existing piece cannot be found with just the right atmosphere, but do not let us make a general practice of extemporising an accompaniment to the whole picture, because it would be quite impossible always to do it well, much less perfectly.—Yours, &c.,

G. T. PATTMAN.

1, Bassett Road, Notting Hill.

NATIONAL INSTITUTE FOR THE BLIND: APPEAL FOR VOLUNTARY WORKERS

SIR,—The Council of the above-mentioned Institute would be grateful if you would permit them to draw attention in your columns to a recent extension of the Institute's well-known musical activities on behalf of the sightless, this time more especially for the benefit of advanced students and for those who have taken up music as a vocation.

You have already so often referred to the musical work of the National Institute that your readers are doubtless aware of its extensive catalogue of musical works published in Braille and sold to the blind at a quarter the cost of production.

While this provision meets the needs of most blind musicians, yet there are many occasions when a specially prepared single copy of a work is urgently required—perhaps for an examination, a Church festival, a recital, or some other important musical event.

To meet such situations the Council has decided to set apart for this particular kind of transcription work the services of two members of its staff of blind Braille-music writers, provided a sufficient number of voluntary sighted readers can be found to offer to dictate the selected works to them and so occupy their available time.

It is a grievous mortification for a gifted and eager blind musician to be unable to rise to a special occasion simply because he cannot get a Braille copy of an essential work, and so be made to suffer the humiliation and consequences of an undeserved defeat. Indeed, it would be difficult to conceive of a more poignantly-felt need in the world of music, or one in which ready personal service could be more aptly compared to the timely offering of the 'cup of cold water' to one about to perish.

Already a number of musical people—with the necessary leisure—have responded, and arranged to devote a definite number of hours per week to this 'Dictation' at the Institute.

If, therefore, any of your readers resident within reach of the Institute feel that they too would like to help to complete our chain of part-time readers, we should be most grateful if they would write to, or call at, the Institute (Music Department), 224, Great Portland Street, W.1—one minute's walk from the Great Portland Street Station of the Metropolitan Railway.

Thanking you on behalf of the Council for your generous espousal at all times of our great and onerous work on behalf of the blind.—Your, &c.,

EDWARD WATSON
(Secretary, Music Department,
National Institute for the Blind).

WANTED: A PELHAM HUMPHREY TEXT

SIR,—I should be grateful if any of your readers could tell me where there is an early text of Pelham Humphrey's anthem, 'Rejoice in the Lord, O ye righteous,' other than the one in Blow's handwriting in the Fitzwilliam Museum at Cambridge.—Yours, &c.,

7, Minor Canon Row, C. HYLTON STEWART.
Rochester.

'CASTLE SOCIETY OF MUSIC'

SIR,—The query of Miss Broderick in your September issue (p. 834), regarding the 'Castle Society of Music,' may be answered as follows, premising that a careful hunt through the London newspapers of the period 1724-53 would furnish material for an interesting volume on the subject.

Although 'Grove' does not specifically treat of the Castle Society, or the Castle concerts, yet, under the article 'Young' (vol. v., p. 579) will be found an account of the founding of these concerts—by Talbot Young, son of John Young—contributed by Mr. F. Kidson, who quotes the amusing catch made by Dr. Caesar on father and son, which was printed in Henry Playford's second book of the 'Pleasant Musical Companion,' in 1701:

'You scrapers that want a good fiddle well strung,
You should go to the man that is old while he's
Young.

But if this same fiddle you fain wou'd play bold,
You must go to his son, who'll be Young when he's
old.

There's old Young and young Young, both men of
renown,

Old sells, and young plays, the best fiddle in town.

Young and old live together, and may they live long—

Young to play an old fiddle, Old to sell a new song.'

The Castle Concerts were held at the Castle Tavern in Paternoster Row, and were founded by Talbot Young, in 1724. In October of that year Talbot Young led the band, and he continued to do so for about twenty years. Previously he had, in conjunction with Dr. Greene, held weekly 'music meetings' at his father's house, the Dolphin and Crown, where they were joined by many gentlemen performers; and so successful did their meetings prove that about the year 1719 the Youngs removed to the Queen's Head Tavern, Paternoster Row. At the same date Talbot Young was given a post in the Chapel Royal. One of the amateurs at the last-named tavern was Woolaston, whose portrait of Talbot Young was formerly in the Castle concert-room.

In 1744 the subscription was raised from two guineas to five guineas, so as to enable the members to give oratorios. On the retirement of Talbot Young, about this date, Prospero Castrucci took over the leadership of the Castle Society of Music. Concerts continued to be given at the Castle Tavern till 1753, and Talbot Young died in 1754—an octogenarian.—Yours, &c.,

W. H. GRATTAN FLOOD.

MUSIC AND TEARS

SIR,—Though it may lay one open to a charge of making a parade of his emotions—a thing the average Englishman is notoriously not addicted to—it may not be entirely devoid of note if, 'in the interests of scientific inquiry,' another music-lover searches his recollection for passages, or complete works, which he has found it impossible to listen to dry-eyed. First and foremost comes Wagner, the emotional composer *par excellence*, with many a page in 'Die Meistersinger' (one supreme instance being the outburst into C major in Act 3, at Hans Sachs's words, 'Nun aber kam Johannstag!'); the joyous entry of Siegfried—so like the opening of the 'Hammerklavier' Sonata—in B flat (3-4), in Act 1 of 'Siegfried'; the Brunnhilde theme on the bass clarinet in Act 1 of 'Götterdämmerung'; and Tannhäuser's outcry in Act 1, 'Allmächtiger, dir sei Preis.' Of Beethoven, almost equally rich in this respect, one might specify the Arietta of the Sonata, Op. 3, the Allegretto of the seventh Symphony, many parts of the ninth Symphony, the slow movements of the first 'Rasoumovsky' Quartet, the Andante con moto of the Quartet, Op. 130, and the radiant second subject of the Finale of the C sharp minor Quartet, among many others. In Schubert there are many places in the C major Symphony, and the first movement of the D minor String Quartet. Outstanding examples from Brahms are the slow movement of the G minor Pianoforte Quartet, and the tremendously exultant Finale of the first Symphony. In Bach (a rich fount again), one might particularise the cantata, 'Gottes Zeit,' and the long-breathed melody in B minor, from one of the cantatas, on which Reger has based his magnificent set of Pianoforte Variations, Op. 81.

To come down (or is it up?) to modern music, there is the deep, human pathos of Strauss's 'Don Quixote,' and, strange though it may seem in this connection, 'Till Eulenspiegel'; the slow movement and the superb transfiguration of the motto theme in the Finale of Elgar's first Symphony; the closing chorus, over the dead body of 'Dylan,' in Act I of Holbrooke's opera; the Overture to 'Hansel and Gretel'; Schönberg's Sextet, and certain parts of the 'Gurrelieder'; Bax's moving Pianoforte Quintet, and some of the pianoforte pieces, notably 'Dream in Exile.'

One is well aware that this enumeration (which, lengthy though perhaps it seems, might well have been made longer) represents but an outline of one person's reactions to many types of great music. Yet, such as it is, I beg to submit it as the personal expression of—Yours, &c.,

28, Hilldrop Crescent, N.7.

FELIX WHITE.

EXAMINATION PAPERS

SIR,—Your paragraph in 'Occasional Notes,' on certain criticisms by examiners upon a Mus. Bac. Exercise, will meet with many sympathisers, especially as you invite the views of readers.

May I say a word for the other side? The Exercise in question was probably a rejected one, and if so, a certain amount of annoyance is quite natural in the disappointed candidate. In any case, the examiners were perfectly justified in pointing out 'false relations,' harsh clashing, and even omitted accidentals.

These things are simply 'not done' in the pure, scholarly style demanded by our Universities. Whether they *ought* to be allowed is another question, which I will not argue in this letter. Let us take an illustration: if a candidate for Matriculation persisted in using split infinitives and other forms of bad grammar, his English essay would very properly fail. The fact that such things are done by celebrated novelists does not justify their use, any more than the fact that such faults as you have named occur in the music of famous composers justifies them in examinations.

I have coached many students for degrees, and have seen many Exercises, but I have never yet seen an unfair comment. On the contrary, the comments often show a real desire to assist the candidate.

Examiners are the upholders of the clean principles that have established the best English tradition, the tradition one finds so admirably expressed, say, in the music of Sir Hubert Parry. If a candidate is not prepared to obey those principles, he is not fit to possess a degree, which is a proof, as his Exercise is a pledge, of his adherence to them.

Some of us are quite tired of the crude and silly music of certain 'moderns,' who would have us believe that rubbishy discords are good music, and we are grateful to examiners for insisting upon a high standard of pure writing.

Further, it does not follow that because in this particular case no comment was made on the 'form or musicianship of the work,' either that this was good, or that the examiners had failed to estimate it correctly. From my own experience of such Exercises, I should say it was probably *bad*, which constituted the main reason for its rejection. A candidate who is capable of really big things in musicianship is usually careful in little things. Let the disappointed candidate take to heart this kindly hint, and write another Exercise that will be a credit to him and to his University.—Yours, &c.,

FREDERIC H. WOOD.

252, Hornby Road,
Blackpool.

[While welcoming Dr. Wood's letter, we must point out that it answers only one side of our 'Occasional Note.' We admitted that drastic correction of grammatical slips might be defensible, but we protested against 'an examining method that confined itself to such correction.' If, as Dr. Wood suggests, this particular Exercise was bad in form or musicianship, surely the defect (far more important than mild false relations) should have been pointed out by the examiner. The analogy between the false relations set up in an orchestral score and bad grammar in literature is less convincing than it appears to be. False relations often sound well, whereas bad grammar never does. We still hold strongly that the examiner of the Exercise under discussion did only half of his job—the easy and less important half.—EDITOR.]

COLNE ORPHEUS CHOIR AND INCREASED PRIZE-MONEY

SIR,—Will you kindly favour me with space in your October issue to correct any possible misunderstanding which might arise from the report given in the *Musical Times* of August on 'The Conference of Competitive Choirs and Festival Representatives,' held recently at Halifax?

The report says that the Colne Orpheus Male-Voice Choir submitted a resolution favouring increased prize-money at Competitive Festivals—a suggestion that came in for severe criticism.

As a matter of truth no representative from the Colne Orpheus Choir was present at the Conference, and the subject was entirely new to its members, who have not at any time, either in committee or in open meeting, given it even a thought.

My committee was concerned lest the report should give the impression that financial gain had chief place in the work of our choir, and this it would greatly regret, for at all times the Colne Orpheus Choir has, along with Mr. L. Greenwood (its conductor), endeavoured to attain to a higher standard of musical excellence at every successive competitive festival which it has attended.—Yours, &c.,

J. E. TAYLOR

96, Park Drive, Colne. (Hon. Secretary, Colne Orpheus Glee Union).

[We gladly publish Mr. Taylor's letter, at the same time pointing out that the report reached us from an official of the National Association of Competitive Choirs.—EDITOR.]

'THE CHILDREN'S MUSIC'

SIR,—I find myself in complete agreement with Mr. J. H. Elliot's interesting article in your September issue under the above heading. Recently, at the end of a talk on music to some elementary school children, I asked one very intelligent damsel what piece of music she would most like to hear. 'Valencia,' unhesitatingly replied the maiden. For a moment I was a little dashed, having expected a 'perfectly beautiful' answer! But a little reflection showed me that the child was simply asking for something she *knew* she would enjoy.

Had the answer been 'Beethoven's fifth Symphony,' I should have thought, 'You little prig!' For the child who could really appreciate Beethoven (to adapt a well-known saying) would indeed be a monstrosity.—Yours, &c.,
ALEC ROBERTSON.
The Lighthouse, Winterton,
Great Yarmouth.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Soprano wishes to meet accompanist for mutual practice. Near Royal Academy of Music.—VOCAL, c/o *Musical Times*.

Pianist (gentleman) wishes to meet vocalists for accompaniment and mutual practice. Margate district.—X. Y. Z., c/o *Musical Times*.

Contralto wishes to meet pianist for mutual practice. Classical music. N. E. London.—F. L., c/o *Musical Times*.

'Cellist wishes to meet other string players for practice of classical string quartets.—Miss P. CARTER, Brantwood, Killinghall, Harrogate.

Pianist (good sight-reader) wishes to meet violinist or instrumentalist for weekly mutual practice. Kingston or Surbiton districts.—Miss WATERS, 5, Minerva Road, Kingston-on-Thames.

Pianist wishes to meet vocalist or instrumentalist for mutual study. N. London.—F. G., c/o *Musical Times*.

Accompanist wishes to practise with singer. W. or S.W. districts preferred. 'Cellist (advanced) also wanted for chamber music.—G. A., c/o *Musical Times*.

Violinist wishes to form string quartet. Mornings or afternoons. Good library. N. London.—'CELLO, c/o *Musical Times*.

Violinist (gentleman) wishes to meet another for classical duet sight-reading practice, with view to forming quartet.—A. G., c/o *Musical Times*.

Lady pianist (A.R.C.M., L.R.A.M.) wishes to meet violinist and 'cellist to form trio. Also good singer. Must be S.E. London district.—T. C. N., c/o *Musical Times*.

Contralto wishes to meet pianist for mutual practice. Ealing district.—M. S., c/o *Musical Times*.

Pianist (gentleman) wishes to meet violinist or other instrumentalists. City practice.—F. T., c/o *Musical Times*.

Wanted for string quartet, competent violinist and 'cellist. —Write, S. H. G., 11, Salisbury Road, Leyton, E.10.

Lady pianist wants accompanimental practice with vocalist. Must be S.E. district. Lewisham or Catford preferred. —A. E., c/o *Musical Times*.

Violinist wanted to complete pianoforte quartet for mutual practice. Orchestral music, &c. W. London district. —H. M., c/o *Musical Times*.

Soprano wishes to meet other vocalists for practice of quartets, &c. N. London preferred. —MELODY, c/o *Musical Times*.

Soprano wishes to meet qualified accompanist for mutual practice. Eltham district. —S. A. G., c/o *Musical Times*.

Violinist (lady) wishes to meet pianist and other instrumentalists for mutual practice. —18, Normanton Road, Clifton, Bristol.

'Cellist (learner) wishes to meet good pianist and violinists for progressive practice—solos, trios, and quartets. Croydon district.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Sharps and Flats

The humbug of the ordinary concert-hall irritates me. . . . The usual noise. . . . Humbug. . . . Virtuosos.—*Arnold Dolmetsch*.

You cannot have music without composers, and at present jazz has no composers in the full sense of the term; the brains of the whole lot of them put together would not fill the lining of Johann Strauss's hat.—*Ernest Newman*.

The stage is in so deplorable a condition that, so far as I can see, the importance of broadcasting cannot be too strongly emphasised. . . . Actors and actresses are so busy trying to be ladies and gentlemen and golfers, that they have no time left to pay attention to their jobs.—*Osbert Sitwell*.

Who are these Sitwells? Who are these people? What are they out for? What do they stand for? Why do they do it?—*Robert Hale*.

Angry people rush in, saying, 'Who are these Sitwells?' If they have never heard of us, why do they mind what we say?—*Osbert Sitwell*.

This is most distressing. There is some sort of conspiracy against the family. Many people have said much more hard things about the stage than Osbert did, and no notice has been taken of it, but when a Sitwell says them it is looked upon as a very dreadful affair. It is time some of these stage people were taught a lesson, and if they are not careful they will get one of a more severe character than Osbert has given them.—*Sacheverell Sitwell*.

Bach wrote his 48th Prelude and Fugue for this fairylike instrument, the clavicord.—*Daily Paper*.

During the afternoon the band discoursed several items of music. A squad of ambulance men were present, and rendered valuable assistance.—*Welsh Paper*.

Among the lectures and classes arranged by the London County Council for teachers are the following on musical subjects: Ten on 'Appreciation of Music,' by Mr. Stewart Macpherson; five on 'Youth's Introduction to Music,' by Mrs. Temple Savile; five on '19th-century Composers,' by Miss Elsa West; ten on 'Children's Voice-Culture and Class-Singing,' by Mr. James Bates; ten on 'Eurhythmics,' by Miss W. Houghton; and ten on 'The Musical Training of Infants,' by Miss H. Willis. Full particulars from the Education Officer, The County Hall, Westminster.

ROYAL ACADEMY OF MUSIC

The experiment of holding a Vacation Course for Teachers proved an instantaneous success, and a large number of new members have applied to join the term-time teachers' class. On Monday, September 13, a reception of teachers was held by the Principal in the new Lecture Hall of the Academy, and on September 14, 15, 16, and 17, lectures were given by Mr. Ambrose Coviello on 'Pianoforte Playing,' Dr. Stanley Marchant on 'Class-Singing,' Mr. Ernest Read on 'Aural Training,' and Mr. Stewart Macpherson on 'Interpretation and Appreciation.' There is no doubt that when these holiday courses become better known, they will prove to be a popular institution. Teachers are at liberty to take the complete course, or a course in one subject, as suits their requirements, and it is also permissible to attend any single lecture of the series.

The new buildings are on the eve of completion, and will be formally opened on October 19 by H.R.H. The Duke of Connaught, President of the Academy. The new rehearsal theatre is a chastely-designed building with a seating capacity of three hundred. There is a sunken orchestra of sufficient proportions to accommodate fifty players. The new lecture hall will also be available for dancing classes, and included in the scheme are a number of fine and convenient class-rooms. It is impossible at the moment, a month before actual completion, to give anything but a vague impression, for the builders are still in possession, but the annex should prove a welcome addition, and greatly relieve the tension of overcrowding.

TRINITY COLLEGE OF MUSIC

There is good evidence that the number of students attending the College during Michaelmas term will show an increase on that of the previous term.

Lectures on popular subjects have been arranged, including one by Mr. James Brown on 'Style and Quality in String Quartet Playing,' and a series to be given by Mrs. K. W. Campbell, sometime lecturer in English literature in the University of Aberdeen and King's College, University of London, on 'English Literature.'

Mr. H. W. Stewardson, a member of the Corporation of Trinity College, has been made the recipient of an illuminated address and a purse, subscribed by the congregation of Haynes Parish Church, Bedford, as a mark of their esteem and gratitude for Mr. Stewardson's twenty-five years' service as organist and choirmaster.

The College congratulates Mr. Manders, local secretary of the Peterborough centre, on attaining his jubilee as organist of the Parish Church. Mr. Manders has held the local secretaryship for thirty-seven years.

The College has lately had the pleasure of visits from many overseas friends who have been much interested in seeing the buildings. Overseas visitors connected with the College are always very welcome.

CHORAL SOCIETY PROGRAMMES

(First List)

LONDON AND SUBURBS

ROYAL CHORAL SOCIETY.—October 23, 'Elijah' (Mr. Albert Coates); November 20, Verdi's 'Requiem' (Dr. Malcolm Sargent); December 18, Carols (Mr. H. L. Balfour); January 1, 'The Messiah' (Mr. H. L. Balfour); January 20, Mass in B minor (Dr. E. C. Bairstow); February 26, 'The Dream of Gerontius' (Sir Edward Elgar); March 26, 'The Creation' April 15 (Good Friday), 'The Messiah' (Sir Hamilton Harty).

PHILHARMONIC CHOIR (Mr. C. Kennedy Scott).—November 25, Mass in B minor; December 15, 'The Messiah' (Sir Thomas Beecham); March 10, Holst's Psalm 86 and Psalm 148, Bach's 'The Spirit also helpeth us,' Vaughan Williams's Mass in G minor, Parry's 'Songs of Farewell,' Liszt's 'By the Waters of Babylon'; March 19 (Central Hall), Educational Concert; April 11, Berlioz's 'Te Deum' (Sir Thomas Beecham).

- BACH CHOIR (Dr. R. Vaughan Williams).—December 17, Bach's 'The Sages of Sheba' and Vaughan Williams's 'Sancta Civitas'; March 5 (Central Hall), 'St. Matthew' Passion; March 24, Brahms's 'Gesang der Parzen'; Holst's new 'Elegy' for female voices; Verdi's 'Stabat Mater'; Handel's 'Saul.'
- WESTMINSTER CHORAL SOCIETY and the British Women's Symphony Orchestra (Mr. Vincent Thomas).—Stanford's 'Te Deum'; Bach's Magnificat; 'Blest Pair of Sirens'; 'The Golden Legend'; Dvorák's 'Stabat Mater'; Haydn's 'Spring'; orchestral works.
- CITY TEMPLE CHORAL SOCIETY (Mr. Allan Brown).—'Elijah'; 'The Messiah'; 'Christmas' Oratorio; 'Israel in Egypt'; 'The Dream of Gerontius'; 'The Crucifixion.'
- ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY (Mr. Allen Gill).—'Judith'; Mass in B minor; 'The Mystic Trumpeter' and 'Toward the Unknown Region'; 'The Dream of Gerontius'; 'Hiawatha.' Concerts at the Northern Polytechnic Hall, Holloway Road.
- BANSTEAD MUSICAL SOCIETY (Mr. Graham S. Rider).—Stanford's 'Songs of the Fleet'; Vaughan Williams's 'Fantasia on Christmas Carols'; 'Paudrig Crohoore.'
- CENTRAL LONDON CHORAL AND ORCHESTRAL SOCIETY (Mr. David J. Thomas).—'A Tale of Old Japan'; 'Elijah.'
- CROYDON PHILHARMONIC SOCIETY (Mr. W. H. Reed and Mr. Alan J. Kirby).—Parry's 'The Chivalry of the Sea'; Brewer's 'Sir Patrick Spens'; Walford Davies's 'Ode on Time'; Verdi's 'Requiem.'
- CRYSTAL PALACE CHORAL AND ORCHESTRAL SOCIETY (Mr. Walter W. Hedgcock).—'Faust' selection; operatic choruses by Handel; 'Hymn of Praise' and 'Midsummer Night's Dream'; 'A Princess of Kensington.'
- EALING PHILHARMONIC SOCIETY (Mr. E. Victor Williams).—'Hiawatha'; 'The Ancient Mariner'; scenes from opera.
- GRAFTON PHILHARMONIC SOCIETY, Clapham (Mr. Henry F. Hall).—Community singing; 'The Messiah'; 'St. Matthew' Passion.
- ISLINGTON CHORAL SOCIETY (Mr. Ronald Chamberlain).—'Hiawatha'; 'Elijah'; 'King Olaf' and 'The Wedding of Shon Maclean.'
- NORTHWOOD CHORAL SOCIETY (Mr. James Edmondson).—'Semele'; 'The Fire-Worshippers.'
- PENGE AND DISTRICT CHORAL AND ORCHESTRAL SOCIETY (Mr. Alfred B. Choat).—'Merrie England'; 'A Tale of Old Japan'; 'Songs of the Fleet'; 'From the Bavarian Highlands.'
- PEOPLE'S PALACE CHORAL SOCIETY (Mr. Frank Idle).—Brahms's Requiem; 'For the Fallen'; 'Songs of the Fleet'; 'Hiawatha'; 'The Dream of Gerontius'; 'Blest Pair of Sirens'; 'The Messiah.'
- PURLEY CHORAL UNION (Mr. Harold Macpherson).—'The Dream of Gerontius.'
- SUTTON MUSICAL SOCIETY (Mr. H. L. Balfour).—'Acis and Galatea.'
- WEST MIDDLESEX MUSICAL SOCIETY (Mr. C. Stanley Smallman).—'Acis and Galatea'; Carols; 'The Swan and the Skylark.'
- WIMBLEDON (1914) CHORAL SOCIETY (Mr. Kenneth A. Brown).—'Elijah'; 'The Dream of Gerontius.'
- BRADFORD FESTIVAL CHORAL SOCIETY (Dr. Malcolm Sargent).—'Hymn of Praise'; 'Spectre's Bride'; 'The Messiah'; 'Sing ye to the Lord'; Vaughan Williams's Mass in G minor.
- BRADFORD OLD CHORAL SOCIETY (Mr. Wilfrid Knight).—'King Olaf'; 'The Messiah'; 'The Creation'; 'Ode to the North-East Wind.'
- BRIGHTON AND HOVE HARMONIC SOCIETY (Mr. Percy Taylor).—'The Dream of Gerontius'; orchestral concert conducted by Sir Henry Wood; 'The Golden Legend'; 'Elijah.'
- BRISTOL CHORAL AND PHILHARMONIC SOCIETY (Mr. Arnold Barter).—Parry's 'Ode to the Nativity'; Finale from Holst's first 'Choral' Symphony.
- BURNLEY MUNICIPAL CHOIR.—'A Tale of Old Japan'; 'Hymn of Praise.'
- CARDIFF MUSICAL SOCIETY (Mr. T. E. Aylward).—'The Dream of Gerontius'; 'Everyman.'
- CREWE PHILHARMONIC SOCIETY (Mr. R. A. Taylor).—'Tom Jones' (Diamond Jubilee Concert).
- DERBY CHORAL UNION (Sir Henry Coward).—'Elijah'; 'The Apostles.'
- DERBY CO-OPERATIVE CHORAL SOCIETY (Mr. F. J. Stevenson).—'Blest Pair of Sirens'; 'Carmen' selection; 'A Tale of Old Japan.'
- DONCASTER MUSICAL SOCIETY (Mr. H. A. Benne).—'Acis and Galatea'; 'Peasant' Cantata; Holst's Fugal Concerto and 'Rig Veda' hymns; Brahms's 'Requiem'; Elgar's 'King Olaf.'
- DOWNHAM-MARKET CHORAL SOCIETY (Dr. Henry Coleman).—'Hymn of Praise.'
- DUNDEE AMATEUR CHORAL UNION (Mr. Charles M. Cowe).—'Christmas' Oratorio; 'Everyman.'
- EXETER ORATORIO SOCIETY (Mr. Allan Allen).—'The Messiah'; 'The Mystic Trumpeter'; 'Hymn of Praise.'
- FAVERSHAM PHILHARMONIC SOCIETY (Mr. W. J. Keech).—'The Messiah'; 'The Yeomen of the Guard.'
- GLASGOW CHORAL AND ORCHESTRAL UNION (Mr. Wilfrid Senior).—'The Flying Dutchman'; 'Acis and Galatea'; 'Sea' Symphony.
- GRIMSBY CHORAL SOCIETY (Mr. Percy Wilson).—'The Creation'; 'The Apostles.'
- HALIFAX CHORAL SOCIETY (Dr. A. C. Tysoe).—'Caractacus'; 'The Messiah'; 'Elijah.'
- HANLEY, *see* Potteries.
- HUDDERSFIELD CHORAL SOCIETY (Sir Henry Coward).—'Sea' Symphony; Dvorák's 'Stabat Mater'; 'The Messiah'; 'Aida.'
- KIRKCALDY MUSICAL SOCIETY (Mr. Charles M. Cowe).—'The Messiah'; 'Christmas' Oratorio, Parts 1 and 2; 'Mount of Olives.'
- LEEDS CHORAL UNION (Sir Henry Coward).—'Aida'; 'The Messiah'; 'Elijah'; 'Hiawatha.'
- LEEDS NEW CHORAL SOCIETY (Mr. H. Bardgett).—'Christmas' Oratorio; 'Carmen.'
- LEEDS PHILHARMONIC SOCIETY (Dr. E. C. Bairstow).—'Jesu, priceless Treasure'; 'The Messiah'; Mass in B minor.
- LEICESTER PHILHARMONIC SOCIETY (Mr. C. Victor Thomas, chorus master).—'The Creation'; 'Hymn of Praise'; 'The Messiah'; 'The Dream of Gerontius.' Concerts to be conducted by Sir Henry Wood.
- LIVERPOOL PHILHARMONIC SOCIETY (visiting conductors).—Debussy's 'Three Nocturnes'; 'Sea' Symphony; Rachmaninov's 'The Bells.'
- LIVERPOOL WELSH CHORAL UNION (Dr. Hopkin Evans).—'Hiawatha'; 'The Messiah'; Beethoven's 'Choral' Symphony; Bach's Magnificat; 'Elijah.'
- MELTON MOWBRAY CHORAL SOCIETY (Dr. Henry Coleman).—'Carmen' selection; Oliver's 'Cries of London'; 'St. Matthew' Passion.
- NEWCASTLE AND GATESHEAD CHORAL UNION (Dr. W. G. Whittaker).—'Sing ye to the Lord'; Weelkes's 'Gloria in excelsis'; Beethoven's Mass in D.
- NORTH SHIELDS PHILHARMONIC SOCIETY (Mr. R. H. Stapylton).—'Job'; 'The Messiah'; 'Judith.'
- NORTH STAFFS CHORAL SOCIETY (Mr. John James).—'Hymn of Jesus'; 'The Messiah'; Verdi's 'Requiem.'

PROVINCIAL

- BARNESLEY ST. CECILIA SOCIETY (Dr. J. F. Staton).—Vaughan Williams's 'Sea' Symphony.
- BATH CHORAL AND ORCHESTRAL SOCIETY (Mr. H. T. Sims).—'Semele'; 'Pied Piper of Hamelin'; Madrigals.
- BIRMINGHAM FESTIVAL CHORAL SOCIETY. — 'The Apostles'; Mass in B minor.
- BIRMINGHAM MIDLAND MUSICAL SOCIETY. — 'The Revenge'; 'Blest Pair of Sirens'; 'Hiawatha'; 'The Redemption.'
- BOSTON CHORAL SOCIETY (Mr. Gordon Slater).—Brahms's 'Requiem'; 'St. Matthew' Passion.

NORTHAMPTON MUSICAL SOCIETY (Mr. C. J. King).—*'The Messiah'*; *'Semele'* (provisional).

NOTTINGHAM PHILHARMONIC SOCIETY (Mr. William Turner).—*'Phauidrig Crohoore'* and *'The Revenge.'*

NOTTINGHAM SACRED HARMONIC SOCIETY (Mr. Allen Gill).—*'Third Acts of 'Tannhäuser' and 'Lohengrin'; 'The Messiah'; 'Sea' Symphony; Bach's 'Peasant Cantata'; 'The Golden Legend.'*

PORTSMOUTH NORTH END CHORAL SOCIETY (Mr. Ernest Birch).—*'Carmen'; 'Elijah.'*

POTTERIES CHORAL SOCIETY (Hanley) (Mr. Carl Oliver).—*'Hiawatha's Wedding-Feast'; 'For the Fallen'; 'Phauidrig Crohoore' (at Stoke).*

REIGATE CHORAL SOCIETY (Mr. J. E. Gomersall).—*'Merrie England'; 'King Olaf.'*

ROCHDALE PHILHARMONIC ORCHESTRAL AND CHORAL SOCIETY (Mr. F. Leach).—*'The Ruins of Athens'; part-songs; 'Elijah'; 'The Messiah.'*

RYE MUSICAL SOCIETY (Mr. Roland Roberts).—*'A Tale of Old Japan.'*

SHEFFIELD AMATEUR MUSICAL SOCIETY (Dr. J. F. Staton).—*'Everyman'; 'Sea' Symphony.*

STOCKPORT VOCAL UNION (Dr. Thomas Keighley).—*'Brahms's 'Requiem'; Rutland Boughton's 'Bethlehem.'*

STOKE-ON-TRENT.—*See Potteries and North Staffs.*

SUNDERLAND PHILHARMONIC SOCIETY (Mr. R. F. Jarman).—*'The Spectre's Bride'; Community singing; 'Elijah'; 'A Tale of Old Japan'; 'Sea' Symphony.*

TAMWORTH CHORAL SOCIETY (Mr. H. Rose).—*'The Rebel Maid'; 'Carmen' selection.*

UCKFIELD MUSICAL SOCIETY (Mr. H. R. Reveley).—*'The Creation.'*

WESTON-SUPER-MARE CHORAL SOCIETY (Mr. Seymour Dossor).—*'For the Fallen'; 'Hymn of Praise'; 'Elijah.'*

WINDSOR AND ETON CHORAL SOCIETY (Rev. B. C. S. Everett).—*'Dettingen Te Deum; Madrigals; 'The Messiah'; Brahms's 'Requiem.'*

YEovil CHORAL SOCIETY (Mr. F. G. Risdon).—*'The Revenge'; 'Song of Destiny.'*

London Concerts

THE PROMENADE CONCERTS

The first few evenings of the season, up to August 18, have already been discussed in these columns. On August 19 the 'New World' Symphony was the central attraction. This work will long retain the public's favour, but its performance must surely make a few people wonder whether Dvorák's earlier Symphonies are so vastly inferior as to deserve their total neglect in its favour. At least two of them are easily equal to No. 5. A composer far more seriously ill-represented is Dame Ethel Smyth, with her Overture to *'The Wreckers'*, which is not characteristic, and becomes very tiresome by too frequent repetition.

August 20, the first Friday of the season, brought the familiar classical programme, but Sir Henry Wood gives the Beethoven Symphonies in inverse order this year, beginning with No. 8. The plan is a wise one, since a certain number of people are in London about the same time each year.

Liszt commanded the following Saturday's programme, for it included not only *'Les Préludes'* and the *'Hungarian Fantasia'* (still played by Mr. Arthur de Greef), but also Respighi's *'Fountains of Rome'*, which is more Lisztian than Liszt himself, and a good deal better. McEwen's stern and noble *'Winter Poem'*, an orchestral work worthy of greater attention than it receives, blew like a refreshing cold wind into this highly-scented atmosphere, which Saint-Saëns and Ponchielli did nothing to clear.

On August 23 a substantial Wagner programme was followed by still more Liszt, in the shape of Miss Dorothy Howell's *'Lamia.'*

The second classical Tuesday programme did not attract great multitudes by its mostly unfamiliar works. Musical audiences seem hardly aware just yet of the fascination of tracking the great masters down their side-lines. Malipiero's

'Il Molino della Morte,' substituted for the much finer and more significant music from *'San Francesco d'Assisi,'* proved only an ordinary descriptive symphonic poem of the Saint-Saëns brand brought up to date.

A welcome revival of the first two of Debussy's *'Nocturnes'* was the outstanding event of August 25. After these colouristic masterpieces, the helpless orchestration of Schumann's fourth Symphony sounded doubly ineffectual, but the work still has a mild attractiveness.

The moderns had it much their own way on the Thursday, when three of Holst's *'Planets'* were given, and the all but unknown *'Life's Dance,'* by Delius, showed us a fine master in the making—and almost made. The influence of Grieg and Strauss can be discerned in this piece, but there is enough of the real Delius to make it worthy of a place in the regular repertory. Mr. Leslie England proved in Ernest Schelling's entertaining *'Suite Fantastique'* that he is on the very threshold of pianistic distinction.

The second Friday brought Beethoven's seventh Symphony and the *'Emperor' Concerto*, with Orlov as the admirable soloist; also the Haydn *Variations of Brahms.*

Saturday, August 28, recalled the now all but vanished nights of years ago (*'Valse triste,' 'Hänsel and Gretel,' 'Capriccio Italien,'* &c.). Nevertheless, Strauss would slip in and remind us that the flippant public taste of old is on the point of death, and transfiguration thereof at hand.

The Wagner programme of August 30 was followed by Miss Susan Spain-Dunk's *Concert-Overture 'The Kentish Downs,'* a piece of extremely able writing technically, a little void of imagination and poetry, but notable for its brisk energy and clean form.

The last day of August also saw the end of the early Haydn and Mozart Symphonies, so far as the present season is concerned. They were removed from the scheme for the remaining Tuesdays 'owing to lack of time for preparation,' but one hopes to hear the best of them—perhaps spread over a longer period—later on. The performance by Messrs. Jean Pougnet and Harry Berly of Mozart's *'Symphonie Concertante,'* for violin and viola, was one of the season's best individual achievements so far. The Overture to Rutland Boughton's *'Queen of Cornwall,'* produced on the same night, is marred by the unsatisfying orchestration and the shapelessness to which one is accustomed from that composer, and not redeemed by the distinctive invention and suggestiveness of mood of which one knows him to be capable. Frankly, this piece cannot stand up to a tremendous subject dealt with by a man of the calibre of Thomas Hardy.

Bach and Handel had it mostly their own way on September 1, and their way nowadays is that of compelling the attendance of a large crowd.

It was the presence of Saint-Saëns, most accomplished manufacturer of shams that look like the real thing, in Thursday's programme, that saved Henry Hadley's symphonic poem, *'The Ocean,'* from betraying its smoothly-covered hollowness too badly.

September 3 was distinguished by a fine performance of Beethoven's fourth Pianoforte Concerto by Miss Myra Hess, who also took part, with Messrs. Charles Woodhouse and Robert Murchie, in the splendid Bach Triple Concerto in A minor.

Haydn Wood's *Variations* on an old-fashioned comic song made a good Saturday piece reminiscent of the early days of the *'Proms,'* but it is a really musically and refined treatment of a vulgar theme.

Wagner came in for his weekly round on September 6, and drew the usual crowd.

On the Tuesday the fourth Tchaikovsky Symphony was substituted for the discarded Haydn and Mozart, and the novelty was the symphonic interlude, *'La Queste de Dieu,'* from Vincent d'Indy's *'Légende de Saint-Christophe'*—fine, earnest, and almost rudely honest music that will make no concessions to surface beauty, but precisely for that reason convinces the serious hearer.

Something of the same stern demand was made on those who listened to the concert of September 8, which included Brahms's third Symphony and Elgar's Violin Concerto, the latter, it is hardly necessary to say, with Miss Margaret Fairless as the congenial soloist. The new *'Introduction*

and Allegro' by Arthur Bliss, conducted by himself, struck one as an enormous advance by that composer. There are the dignity and exhilaration of fine craftsmanship, and easy accomplishment of a self-imposed hard task behind this large architectural conception.

John Manen's Spanish Violin Concerto, brilliantly played by Miss Isolde Menges, on September 9, is small music flung out with an elegant assurance that carries it through most convincingly, at any rate at a first hearing. John Ireland's 'Mai-Dun' Rhapsody, by contrast, seemed hewn out of the toughest material at the cost of immense labour and hard thinking; it imposes its elemental strength more decidedly on the mind and memory at each new hearing.

The Friday programmes arrived at Beethoven's fifth Symphony by September 10, and on the next night only the rather laboriously ingenious 'Chant de Joie' of Honegger stood out as an uncommon *Saturday item*.

Edward German and Ethel Smyth shared the programme with Wagner on September 13, and on the Tuesday came Tchaikovsky's fifth Symphony in place of the ousted classics. The novelty was Hindemith's Concerto for orchestra (Op. 38), a work that shows how easy polytonality can make things for young composers. Now that it is possible to jam any number of tunes together in any number of keys, it is not surprising that even some of the least accomplished young composers prefer counterpoint to vertical harmony. The method also offers good opportunities for making commonplaces sound exceedingly novel and daring. This is not to imply that Hindemith himself is guilty of random polyphony, but it is extremely difficult to distinguish the false from the true, and one can only trust him on the evidence of his undoubted musicianship in other directions. He does possess a certain agreeable alertness of fancy and contrivance, and he certainly succeeds in making a real Concerto of this work, giving various instruments interesting things to do. But about the essential traditionalism behind his apparent modernity there can be no doubt whatever.

Bach, Handel, and Mozart practically had the bill to themselves on September 15.

Thursday, September 16, is memorable for a fine and sensitive performance of Vaughan Williams's 'Pastoral' Symphony under the composer's direction. We all remember being a little puzzled by a vague mysticism, a direct communion with Nature from which the present age is almost wholly estranged, when this work was first produced, and probably no hearer was quite sure just then whether he liked it or no. But there can be no two ways about it after two or three hearings. You are either bored by the uniformity of its contemplative mood or you become completely absorbed in its musing beauty. Most people by now, judging from the reception the Symphony had at the Promenades, would seem to have decided that they are captivated.

E. B.

OLD VIC. OPERA

The operatic season at the Old Vic. opened on September 16, with 'Lohengrin,' conducted by Mr. Corri. Opera there is not done so well as Shakespeare, nevertheless it is surprising what is achieved. Amazing woman, Miss Baylis, thus to give us ninepennyworth for our fourpences! And the Old Vic. shows are not shabby nowadays. 'Lohengrin' was clad sumptuously.

The singers were Miss Winifred Kennard (Elsa), Miss Frances Gerald (Ortrud), Mr. Henry Wendon (Lohengrin), Mr. Sumner Austin (Telramund), and Mr. Joseph Farrington (the King).

Special interest attached to the performance of the young tenor, from whom we have the right to expect much. He is undisguisedly a beginner in opera, and on this night was nervous and rigid. But he is personable and has a voice. No doubt he knows as well as anyone how much he still has to learn. His tone wants more colour and his production more freedom and ease. On a point of diction, his *ay* vowel too dangerously approaches *ee*. But on the whole he does not sing wrongly, and we have the impression that he has now principally to let himself go, to warm to his task and animate, in order to sing extremely well. His future depends probably on whether he is in good hands.

Miss Kennard's singing has improved. But Elsa's music asks for more and more beautiful quality. Mr. Austin's acting was full of intelligence, and musically his part suits him—its violence incites him to overcome the excessive melancholy of his voice.

We must not be taken to suggest that the Old Vic. 'Lohengrin' was a model. The opera calls for spaciousness and rare poetic atmosphere. At the Old Vic. it was, of course, cramped, and the performance was not as note-accurate as could be. The audience, however, was delighted, as well it might be.

C.

Competition Festival Record

DUNDEE.—At a recent meeting of the committee of the Dundee Musical Festival, a sub-committee which had been appointed to consider the possibility of a guarantee fund, in view of the deficits which had been incurred by the Festival during the past three years, reported that such a fund would have to be for a period of years, and it could not see how this could be arranged. The chairman said that what weighed a great deal with the sub-committee was the question of the continuity of the guarantee. The deficit of £150 as the result of the last Festival had proved disastrous. The future was a most precarious one, and unless and until some definite means was discovered whereby they could be assured of adequate financial support and patronage by the people of Dundee, it would be hopeless to continue the Festival. Another speaker said it was not only a question of money; if they were to run the Festival, they wanted an interest taken in it. It was agreed to call a general meeting of the members of the association, and to recommend unanimously that the association be dissolved. The only comment one has to offer on this lamentable state of affairs is that if the Dundee Festival had seen fit to adopt a policy of cross-fertilisation by contact with others doing successful work in other parts of the country, instead of a policy of self-isolation, with its inevitable consequence of complete sterility, there might have been a happier tale to tell.

THE HASLEMERE FESTIVAL OF ANCIENT CHAMBER MUSIC

The second of these Festivals, instituted last year by Mr. Arnold Dolmetsch, took place at Haslemere Hall during August 24-31. There were ten concerts, three of which were devoted to the music of J. S. Bach, two to Old English concerted music for viols (fantasies, In Nomines, &c.), two to mixed Old English vocal and instrumental music, and one each to old French, German, and Italian music. The performers were members of the Dolmetsch family, assisted by a number of their pupils. To criticise the performances according to the standard of London chamber music concerts would not be fair, as Mr. Dolmetsch despises virtuosity and desires that the concerts be looked upon as 'music in the home,' where the æsthetic and emotional side of music is developed without attaching too much importance to brilliancy of technique. Nevertheless we cannot but admire even the latter in Mr. Rudolph Dolmetsch's gamba as well as harpsichord playing. His performance of Bach's 'Goldberg' Variations was at once brilliant and thoughtful. A feature of the Festival was the revival, after two centuries' oblivion, of the recorders, which Mr. Dolmetsch says he has recently succeeded in reconstructing. These soft and sweet-sounding instruments were heard in various combinations, and also with other instruments, in pieces by Purcell, Bach, Couperin, &c., and a quintet of recorders played some delightful 16th- and 17th-century popular tunes. Other items of particular interest were a majestic six-part Fantasy by William Byrd, Fantasies by Weelkes and Michael Este, and a lovely example, 'Il Doloroso,' for two viols, by Thomas Morley, which exhibited the most perfect two-part writing; a fine Sonata by Handel, for recorder, violin, gamba, and harpsichord; a remarkable Violin Sonata by that 17th-century Paganini, Joh. Jak. Walther, showing melodic invention and good musicianship; a beautiful, vivacious Suite of dance tunes

in six parts (viols and two recorders) and continuo, by Lorenzo Allegri, the composer of the famous 'Miserere'; and, indeed, so many other delightful things that it would far exceed our space to describe them. Another Festival has been announced for next year.

E. v. d. S.

Music in the Provinces

BIRMINGHAM AND DISTRICT.—As might have been anticipated, the reconstruction of the Town Hall is not finished. Originally it was to have been completed by November, but it is understood that unexpected difficulties have been encountered. The hall is not now expected to be ready until some time in the New Year. Until then all schemes on a big scale must go to Central Hall, a roomy building with plenty of seating accommodation, but not quite the ideal venue for an orchestral concert. As some organizations have a prior claim on this building, many Saturday night concerts will probably have to be abandoned this season. The symphony concerts of the City Orchestra are to be held on Thursday evenings instead of Tuesdays; the Sunday night concerts will take place at the West-End Cinema, instead of at the Futurist Theatre.—Some of the most interesting items included in the programmes of the City Orchestra are Bach's Triple Concerto, Harty's 'With the Wild Geese,' Honnegger's 'Pastorale d'Été,' the 'Don Quixote' of Strauss, and Brahms's Pianoforte Concerto No. 2, in B flat. The nine Symphonies will be given, as well as Borodin's No. 2, Mahler's No. 4, in G, Schubert's Nos. 7, 8, and 9, and Schumann's Nos. 3 and 4. Bantock will be represented by his 'Dante and Beatrice.'

—The Philharmonic mid-day concerts are to continue as usual, but will be held on Tuesdays instead of Thursdays. The names of Catherine Stewart, Louis Godowsky, Lucy Pierce, and Carl Fuchs appear in the programmes.—A new Society, the Birmingham Bach Choir, has been formed under the conductorship of Mr. Bernard Jackson. A series of three concerts has been arranged, and in January there will be a lecture on Tudor music by Dr. Whittaker, of Newcastle-on-Tyne.—The Birmingham Choral and Orchestral Union announces a performance of 'Judas Maccabæus,' on November 27.—A performance of 'The Apostles' is promised by the Festival Choral Society during the season. Owing to the difficulty of obtaining a suitable hall it is improbable that the annual performance of 'The Messiah,' given by this Society on Boxing Day, will take place this year.—The Wolverhampton Choral Society will give three concerts, when 'The Apostles,' Vaughan Williams's 'Sea' Symphony and 'Towards the Unknown Regions' (an early work by the same composer) will be heard.—Mr. Joseph Lewis's singers, the Musical Society of Wolverhampton, will give 'Hiawatha' and concert-versions of 'Tannhäuser' and 'Cavalleria Rusticana.'—Mr. G. D. Cunningham, who has taken over the conductorship of the City of Birmingham Choir, will conduct performances of Bantock's 'Vanity of Vanities' and Bach's 'Sing ye to the Lord.'—Mr. Fred J. Clifford, a young Birmingham musician, has inaugurated a small choral society, to be called the Oriana Choir.

G. W.

MANCHESTER.—An echo of last season's controversy on the omission from performance of Vaughan Williams's 'Pastoral' Symphony and Strauss's 'Domestica,' after formal announcement in the syllabus, is to be found in the preface to this winter's Hallé scheme, where it is stated that:

'In preparing the accompanying programmes, it was felt that to include too many novelties, merely for the sake of novelty, would be a mistaken policy. The new and unfamiliar works which do appear have been chosen with great care, as likely to prove interesting and enjoyable. No change will be made in the programmes here given unless it is found to be quite unavoidable, and special pains have been taken to obviate any need for alteration.'

All this could have been said with equal truth of last year's scheme on its publication. That of the two omitted Symphonies one did not appeal to the players, and the other was not expected to appeal to the *average* listener, is at best a somewhat lame tale. Richter had no particular affinity with Debussy's 'L'après-midi d'un faune,' nor indeed with some of the Strauss poems (this latter fact may not be general knowledge, but was vouched for to the writer by the late E. J. Broadfield), yet that did not prevent him from sinking his own feelings in the matter, and giving Manchester a chance of acquaintance with then unfamiliar works. Sir Hamilton Harty went through an earlier season here with so rigid an adherence to the prospectus as to permit a performance of 'Omar Khayyâm' with pianoforte accompaniment, owing to the non-arrival from abroad of orchestral parts; few people would have blamed him if, under such disabling conditions, he had abandoned the work until a later date. But Manchester does not need the sort of musical spoon-feeding that Sir Hamilton's letters and speech would seem to indicate. There is, however, another important aspect which has received less notice than it merits. When such a Society as the Hallé makes a considered announcement in its prospectus, and the public buys tickets based on those advertisements, has not the purchaser a right to regard the position as somewhat in the nature of a contract to be carried out, despite conductor's, or executive's, or players' attitudes or ideas, arrived at on a later date? It could have been argued, with justice, that in the case of the Bantock work just mentioned, a sort of *force majeure* made a strict fulfilment of the promise to perform quite impossible. The reasonably-minded portion of the concert-going public would certainly have excused a management for such a withdrawal, but its acquiescence in a cancellation due to a conductor's changed views, or an orchestra's indifference to a particular work, is much less certain. If you cannot rely on your ability to carry out an advertised scheme, why bother about its publication in advance? As a business community, Manchester does not understand the conduct of business on these lines. The works to be given for the first time at Manchester include: 'Serenade' (Glazounov) and Divertimento No. 2, in F (Mozart), November 4; Symphony in B flat (Chausson), November 25; 'Israel' (orchestral work) (Ernest Bloch), December 16; Rumanian Rhapsody in A (Enesco) and new English Symphony (Ernest Bryson), January 13; 'Escales' (orchestral work) (Jacques Ibert), February 17; Romance for violin and orchestra (Vaughan Williams), February 3; 'Le Festin de l'Araignée' (Roussel), March 3; and the first performance anywhere, on March 10, of Bantock's new choral work, 'The Song of Songs.' On Armistice Night comes Berlioz's 'Messe des Morts,' with the co-operation of the Besses o' th' Barn Band. Beethoven's Mass in D commemorates the centenary, and Elgar's seventieth year finds the January 20 programme entirely devoted to his works, which he will conduct. There will be no broadcasting of the programmes this season. Notable groups of soloists will be heard both at the Hallé and the Brand Lane series. Under the Brand Lane scheme Strauss is to conduct two concerts on November 6 and 13; Bruno Walter that on November 27; and Sibelius the concerts on February 19 and 26. Strauss will have with him Elisabeth Schumann on November 6, and Gerhardt on November 13, both ladies singing to the composer's pianoforte accompaniment, as well as in works with orchestra. At the moment fuller details of this series are not available.—In chamber music the Edward Isaacs concerts will consist again of a series occupying a full week, October 11-16, by the Léner players.—The Catterall Quartet devotes four of its six programmes to Mozart (October 20), Schubert (December 15), Brahms (January 19), and Beethoven (March 23). No novelties are announced this season.

C. H.

MARGATE.—The sixth Festival of the Municipal Orchestra was held on September 11-16, and drew advantage from the great number of visitors who remained at Margate for the late season. Sir Landon Ronald conducted Mozart's G minor Symphony and Schumann's Pianoforte Concerto (Miss Katharine Goodson).

Dr. Malcolm Sargent conducted Tchaikovsky's fourth Symphony, and Mr. Percy Pitt was in charge of an operatic programme in which Miss Florence Austral and Mr. John Brownlee were the singers. The Sunday evening programme was largely given over to the English Singers, who made a success with the seaside audience, but had to work for it. The other concerts were conducted by Mr. Bainbridge Robinson, the director of the Municipal Orchestra.

Music in Scotland

EDINBURGH.—The Scottish Summer School of Music and Music Teaching, promoted jointly by the Federation of British Music Industries, the British Music Society, and the British Federation of Musical Competition Festivals, ran for a fortnight, and proved an unqualified success, despite a reduction in numbers, due to the reaction of the strike on railway travel and the change of venue from St. Andrews to Edinburgh. The list of lecturers included Mr. Geoffrey Shaw ('School Class Singing'), Miss Mabel Chamberlain ('Music in the Infant Room'), Miss Watson ('Dalcroze Eurhythmics'), Mr. M.-D. Calvoceressi ('Aspects of Modern Music'), Mr. Harold Samuel ('Pianoforte Playing'), Mr. Ivor James ('The Violoncello'), Mrs. Tobias Matthey ('The Art of Speaking'), Mr. Willan Swainson ('The Elements of Choral Technique'), Miss Marie Thomson ('Songs and Singing'), and Mr. Herbert Wiseman ('Conducting and Ear-Training'). The mornings were devoted to lectures, the afternoons to games, excursions, and practising classes, while the evenings were given up to community singing and other music, and dancing. Instruction and entertainment walked hand in hand, and the social life of the School was of the happiest, thanks to the easy bonhomie of the lecturers, the purposeful oversight and infectious geniality of the Director, Mr. Wiseman, and the comfort and pleasant environment of the Playfair Hostel. An interested and interesting visitor was Mr. James Friskin, formerly of Glasgow, now of New York, who one evening collaborated with Mr. Harold Samuel in duets for two pianofortes. —At the close of last concert season, Messrs. Paterson, the well-known musical instrument dealers who run the long-established subscription series of Scottish Orchestra concerts at Edinburgh, announced that owing to the continued and substantial losses incurred by them on these concerts it would be necessary to raise a public Guarantee Fund to ensure their continuance. It is gratifying to learn that guarantees of more than twice the amount (£1,000) asked for have been received. The programmes present much the same features as those of the Glasgow Choral and Orchestral Union noticed below. Of special interest is the first appearance at these concerts as pianoforte soloist of Prof. D. F. Tovey, Reid Professor of Music at Edinburgh University. Mr. Vaclav Talich will conduct the entire series. —The Reid Symphony Orchestra (conducted by Prof. Tovey) announces a series of seven fortnightly concerts. Mr. Gustav Holst will conduct one of the concerts, and the soloists include Pablo Casals and Adila Fachiri. Interesting items in the programmes are Verdi's 'Requiem' (to be sung by the Edinburgh Choral Union), Vaughan Williams's 'Pastoral' Symphony, the slow movement of Holst's 'Choral' Symphony, and, for the first time in Scotland, Haydn's Quadruple Concerto (flute, bassoon, violin, and 'cello). The following piquant announcement appears on the back of the prospectus:

'WHAT THE REID ORCHESTRA IS DOING.—(1.) It is solving the perplexing problem of the Symphony Orchestra by establishing a local orchestra of symphonic proportions and equipment; (2.) It is providing the people of Edinburgh with the finest orchestral music at popular prices (ranging from 1s. 6d. per concert, including tax); (3.) It is upholding the reputation of Edinburgh as a centre of education and culture, and attracting favourable attention and interest in many of the great musical centres on the Continent and in the United States; (4.) It is furnishing an outlet for the higher musical qualities of those professional

musicians who earn a livelihood by playing in theatres, music-halls, and picture houses; (5.) It is providing a school for the higher musical training of the large number of young and gifted instrumentalists in whom Edinburgh is so rich; (6.) It is asking for your support to enable it to accomplish this great work.'

GLASGOW.—The prospectus of the Glasgow Choral and Orchestral Union covers a fourteen weeks' season of the Scottish Orchestra, from mid-November to mid-February. The former plan of engaging a series of visiting conductors has been dropped, and Mr. Vaclav Talich, of Prague, whose conducting made so deep an impression last season, has been engaged for the entire series. Mr. Wilfrid Senior, now happily recovered from the serious illness which laid him aside last winter, will conduct the choral works, which include 'Acis and Galatea,' Vaughan Williams's 'Sea' Symphony, a concert performance of 'The Flying Dutchman,' and the Glasgow Choral Union's sixtieth annual performance of 'The Messiah.' The orchestral programmes include a larger proportion of classical and known modern works and fewer unfamiliar items than last season. They are, however, likely to meet with greater acceptance, so many of the novelties of last season proving to have little else than novelty to commend them. Music-lovers who are cognisant of the present enthusiasm of London concert-goers for John Sebastian Bach will note with surprise that in the entire series of twenty-seven programmes put forward by the Glasgow Choral and Orchestral Union, the name of Bach appears precisely twice, in each case a visiting pianist being responsible. —The Glasgow Bach Society celebrates its coming-of-age with an attractive scheme which includes the 'St. Luke' Passion (first time in Scotland), the Motet, 'Jesu, priceless Treasure,' the Church Cantatas, 'My spirit was in heaviness,' 'Bide with us,' and 'Sleepers, wake,' Orchestral Suite No. 1, in C major, 'Brandenburg,' Concerto No. 4, in G major, the A minor Violin Concerto, a number of instrumental movements from the Church Cantatas, and the D minor Pianoforte Concerto with Mr. Harold Samuel as soloist. Mr. J. Michael Diack, founder of the Society and conductor of the Bach Choir, has, to the profound regret of serious music-lovers at Glasgow, found it necessary to give up his work as conductor. He is succeeded by Mr. D. T. Yacamini. Mr. F. H. Bisset will continue to take charge of the Society's chamber orchestra, with the valuable assistance of Miss Bessie Spence as leader. —The annual Chamber Music Week of the Glasgow Orpheus Choir has again been entrusted to the Léner String Quartet. The programmes show a stronger classical bent than before, the proportion of modern work being noticeably less—probably a case of playing for safety in the absence of a large number of the Choir who will be away on the long-projected American and Canadian tour. —The 'International celebrity' concert scheme introduces Friedmann, the Polish pianist, and the Don Cossack Choir, and brings back Kreisler, Clara Butt, the London Symphony Orchestra under Beecham, the Léner Quartet, and, after a long absence, John McCormack and Mischa Elman. 'International celebrities' have been rather at a discount recently, but Paderewski, who promises a Chopin recital in October, is sure to prove a notable exception. Mr. Max Mossel, who made a striking success with his series of concerts last season, offers an equally alluring scheme this season, with Elisabeth Schumann, Suggia, and Germaine Schnitzer as perhaps the outstanding attractions, and has been emboldened to extend his ambit to Aberdeen. —The annual visit of the British National Opera Company has been extended from two to three weeks this year, doubtless as a result of last year's success. A local Guarantee Fund has again been asked for, and, considering the difficulties of the time, has been well subscribed. With the single exception of the first production of 'The Leper's Flute,' the libretto and music of which are both by Scotsmen, Ian Colvin and Ernest Bryson, the three weeks' scheme offers nothing but standard fare. —Sir Hugh Allen travelled from London to deliver the opening lecture of the session at the Glasgow Athenaeum School of Music, taking as his subject 'Music as a part of life.' The running fire of penetrating, but whimsical comment on things in general, gave great delight to most

of the audience, but rather perplexed those who had come prepared to hear a sober and weighty discourse from one of the 'grave and reverend seigneurs' of music.—The scheme for the founding of a Scottish National Academy of Music at Glasgow has been rather hung up by the industrial situation, but it is maturing steadily, and may be regarded as pretty certain to crystallize in the near future.—The Glasgow Grand Opera Company (Mr. R. Hutton Malcolm, conductor) intends to produce Goring Thomas's little-known opera, 'Nadeshda.'—Mr. Thorpe Davie has succeeded Mr. Herbert G. Cross as conductor of the Glasgow Select Choir, a professional organization with a history dating back to Henry Lambeth, its first conductor.

• INVERNESS. — Inverness Ladies' Choir (Miss Jimmie Gordon, conductor) is to sing at Æolian Hall, London, on October 1 and 2. The choir is an accomplished body, brilliantly led, and has fought its way into the front line since its meteoric first appearance at the Glasgow Festival two or three years ago, but its friends are anxious to see it recover that dewy freshness and delicacy of touch, much of which it appears to have shed in the process.

SEBASTIAN.

Music in Ireland

BELFAST.—So great was the success of the military torchlight tattoo that an additional night had to be given on August 17.—Commencing on August 30, the musical play 'Betty in Mayfair' had a successful week at the Theatre Royal. The musical numbers, by H. Fraser Simson (composer of 'The Maid of the Mountains'), made a great appeal. 'No, No, Nanette' and 'Lilac Time' had good houses in the two following weeks.—The first of a series of open-air Sunday concerts took place at Pirrie Park on September 5, and attracted a large gathering which enjoyed fully the excellent programme presented by the Queen's Island Band, under Mr. George Dean.—A three-manual organ, built by Messrs. Evans & Barr, of this city, at a cost of upwards of three thousand pounds, was opened at Holy Cross Church, Ardoyne, on September 12, by Mr. Louis Werner, who has been organist of the church since 1875.

DUBLIN.—Rumour says that a Dublin choir, no doubt spurred on by the high praise accorded Irish voices at this year's Feis Ceoil, intends to compete at the 1927 Eisteddfod, at Holyhead.—'No, No, Nanette' was a great success at the Gaiety Theatre during August 13-18, conducted by Mr. Kennedy Russell.

THE SALZBURG FESTIVAL

BY PAUL BECHERT

What began modestly under the name of the Salzburg Festival five years ago, with Max Reinhardt's production of 'Everyman,' the old English mystery play modernized by Hugo Hofmannsthal, has since developed into a big and apparently firmly established annual summer institution. The success of the first Festivals seemed to warrant the inclusion of Mozart's operas in the scheme of those events. Last year a more varied programme was achieved by the inclusion of Donizetti's 'Don Pasquale'; the 1926 plans ventured into the field of contemporary opera, and presented Richard Strauss's 'Ariadne auf Naxos,' along with Johann Strauss's immortal comic opera 'Die Fledermaus.' Thus there has been no lack of variety, and the growth of the personnel of the Festival has been commensurate with the expansion of its activities. The character of the visitors, too, has changed, the majority being foreign, chiefly from England and America.

The Salzburg Festival scheme seems now to have reached a crucial point which calls for a decision on the part of the promoters. They will have to choose between two alternatives: either the Festival will have to assume the significance of a *mondaine* affair pure and simple—a number of productions selected at random to suit the taste of wealthy English and American tourists; or the idea will have to return to what one would wish to be also its ultimate programme, *i.e.*, the establishment of a Mozartian Bayreuth, as it were, in Mozart's own city.

Surely there is no need for a Wagnerian Bayreuth in these days when good, even excellent, Wagner performances are the rule in all the great opera houses of the world! Bayreuth was no doubt a necessity at the time when Wagner's operas and conceptions were as far beyond the understanding of the broad public as the proper Wagner 'style' was outside the capabilities of the average German opera singer. What was true of Wagner's art in 1867 applies still more to that of Mozart in our time. The predominance of Wagnerian singing has virtually spoilt our singers (notably those of Germany) for the interpretation of Mozart, and a need for a new Bayreuth for Mozart's art is to-day more urgent than ever.

One regrets that the promoters of the Salzburg Festivals have completely lost sight of this, the noblest mission of their enterprise. The representations of 'Il Seraglio' and 'Don Juan' which we had at Salzburg this season were virtually identical with those given by the same singers—they hailed from the Vienna Opera—at Vienna year in and year out. What few 'guests' had been included tended rather to destroy the ensemble than to further it. True, the Mozart performances of the Vienna Opera are probably superior to any that may be heard anywhere in Europe, at least in Germany, to-day. But the great gulf that separates good average performances from 'model' productions such as we rightly associate with the term 'festival,' could be bridged only by ardent enthusiasm and untiring rehearsal. For the last-named there was, however, little scope amid the festival activities. 'Don Juan,' under Franz Schalk, provided a dignified performance, even though this excellent Wagner conductor seems to lack the light hand and caressing touch required by the subtleties of Mozart's score. Nor were the singers particularly facile or finished vocally. The forcible personality and warm breadth of Richard Mayr are always a delight, but this great artist's conception of Leporello, more engrossing each year and much too boisterous for the small Salzburg theatre, deviates far from the Italian *buffo* bass rôle that Mozart had in mind. Hans Duhan's Don Juan was histrionically excellent, but not Mozartian on the vocal side. The best singing was that of Richard Tauber, as Ottavio. This artist has been acclaimed as the 'German Caruso,' a description which, with its modifying adjective, may be allowed to pass. His strained acting was somewhat painfully noticeable, here, and even more in the rôle of Belmonte, in 'Il Seraglio.' This performance, beautifully led by Bruno Walter, profited from the broad humour of Paul Bender, as Osmin, and from the delightful Pedrillo of Hermann Gallos. The stage management, entrusted to Alois Mora, from Dresden, introduced some painful humour along 'slapstick' lines.

In 'Don Juan,' the presence of a stage-manager was hardly felt. Maria Gutheil-Schoder, herself a great Mozart artist in her day, was to have supervised the production scenically, but lack of opportunity for rehearsal frustrated her efforts. Yet it was in 'Don Juan' that Gustav Mahler—erstwhile director of the Vienna Opera, and initiator of the movement for modern stage-management which has recently gained so much ground in Germany—had done his greatest reform work. Mahler's Mozartian productions were living refutations of the widely-quoted but palpably false *bon mot* that 'good singers and a good orchestra' are alone the essentials in operatic production. Of good orchestras there has never been a dearth, and good singers were probably more frequent a few generations ago than in our time. Yet it remained for Mahler to redeem Mozart's operas from their essential weakness, *i.e.*, their illogical and stereotyped librettos. Mahler's stage direction revealed the fact, hitherto unknown to many, that the Da Pontes and Schikaneders, the mediocre libretto purveyors to Mozart's genius, had built better than they knew. In Da Ponte's book Don Juan is less a sinner than a fool and a comic figure. Ill-luck befalls his every venture, chiefly through the all-too-frequent interference of Donna Elvira, an obtrusive elderly lady who courts ridicule for her unwanted intervention at every juncture of the plot. Mahler's master mind established a casual connection between these two weak figures: Donna Elvira was invested with the significance of a 'just fate,' waiting upon Don Juan's deeds and precipitating his downfall. Thus Mahler averted

ridicule from two leading characters of the opera, and lent to them a tragic background which Da Ponte had hardly fathomed. With Mahler, moreover, 'Don Juan' became a drama with a social background. He perceived and made clear the three spheres of the plot: Don Juan, Donna Anna, and Don Ottavia representing the aristocratic caste, Elvira the bourgeois, and Masetto and Zerlina the low-born class. Leporello, the servant, was the shrewd proletarian of the old *commedia dell'arte* who, hovering between the three worlds, mocked them all, his keen wit triumphing over his high-born masters.

Of such subtleties there was hardly a hint in the Salzburg performance. Scenically, too, no attempt was made to depart from routine. Alfred Roller, Mahler's scenic collaborator twenty years ago, has long forgotten his master's dogma that opera, fantastic and unreal in itself, is as a species opposed to realism both in scenic design and in acting. Roller now takes refuge in naturalism, and is content to transplant to the small Salzburg stage miniature editions of his big Mozart scenery designed for the spacious Vienna Opera.

Scenically, and otherwise, the outstanding event of the Festival was the production of Strauss's 'Ariadne auf Naxos.' In order to grasp the great task of Oscar Strnad, the stage designer, and Lothar Wallerstein, the stage director, it is necessary shortly to narrate the substance of this opera, which is so little known outside Germany (and rarely played even there), although it contains some of Strauss's finest melodies and ranks as the last of his great conceptions prior to his ultimate deterioration. Act 1 of 'Ariadne' shows the turbulent events behind the scenes of a private theatre, in the palace of a rich Viennese aristocrat of the baroque period. Two troupes have been engaged to perform two spectacles for the invited guests, an *opera seria*, 'Ariadne auf Naxos,' to be followed by a merry *commedia dell'arte*. A strange whim of the Mæcenæ forces both troupes to perform their respective plays simultaneously, and the resulting unique entertainment constitutes Act 2 of Strauss's opera. Strauss, ever alert to experiment, and to venture into playful imagination, draws amply upon his opportunity to contrast the grandeur and pomp of heroic baroque opera with the witticism and clowneries of improvised *opera buffa*.

The chief task of the stage director rested in the alternate preponderance of the three aspects—the stilted pathos of the *opera seria*, the buffoonery of the *commedia dell'arte*, and, in Act 1, the blunt realism of the 'back stage' events, which have a strong Elizabethan flavour. For Act 1, Strnad, complying with the small and narrow stage, erected a two-story edifice which made for economy of space and afforded many new and humorous episodes. In Act 2, a huge gilded baroque frame separated the two ideas, and Wallerstein effected transparency of action amid such seeming confusion by contrasts in light and grouping. With the singers the stage director achieved wonders. Lotte Lehmann, ever a noble singer, revealed unwonted comic powers in Act 1, and statuesque nobility in Act 2. Maria Rajdl and Hans Duhan were remarkable in minor rôles, and Maria Gerhardt sang the aria of Zerbinetta (perhaps the most difficult coloratura number in existence) very well, according to Teutonic conceptions of florid singing. On the whole, 'Ariadne,' under the swift and elegant baton of Clemens Krauss, was one of the finest operatic productions the writer has ever witnessed on any stage.

Johann Strauss's ingenious operetta, 'Die Fledermaus,' formed the merry postlude of the operatic festival. It is a classic example of its kind, notwithstanding the fact that the close observer will discover in it, *in nuce*, the germ of all that has made modern Viennese operetta so tedious—the pathos and sentimentalism, and the 'society' opera pattern that Strauss's weaker epigones have lately been resorting to with such unflinching persistence. Bruno Walter, descending from Mozartian serenity to Johann Strauss's hilarity, gave a marvellous reading of the score, notably of the electrifying waltzes. The good spirit of the production was Fritz Massary, in the rôle of the chambermaid, Adele. Her indescribable charm is rivalled by no artist before the public to-day; her piquant wit enthralled her aristocratic grand opera partners, and her cultured

singing held its own even among such distinguished company.

Bruno Walter also was the conductor of a symphony concert given by the Vienna Philharmonic Orchestra, in which Mahler's fourth Symphony was the chief number. Richard Strauss's 'Sinfonia Domestica' was conducted by Clemens Krauss at another orchestral concert, and Franz Schalk had chosen his justly famous reading of Bruckner's eighth Symphony for his evening.

The dramatic side of the Festival, again entrusted to Max Reinhardt's supervision, consisted of an open-air revival of 'Everyman' in front of Salzburg Cathedral. This production has not gained by long wear, its mannerisms being still more strongly felt to-day than they were five years ago. Reinhardt's other production, 'A Servant of two Masters,' by Goldini, was also not new, having been transferred bodily from his Vienna playhouse. The pleasure derived from the accompanying music (compiled from Mozart and other sources) would have been greater had Reinhardt not compelled his actors to 'sing' them. The effect was amusing, but not pleasant to the ear.

Reinhardt's new offering for this year was Gozzi's 'Turandot,' in a modernised version by Karl Vollmöller. Evidently Reinhardt could not resist the temptation to profit from the general interest in the Turandot theme created by Puccini's posthumous opera. In Reinhardt's production, little remained of Gozzi's old comedy; the dialogue was cut to pieces, and reduced to a third of its size to provide room for an entertainment which came near being a revue—albeit, a revue staged with the exquisite taste and lavishness of a Reinhardt. It was a thing half-way between opera, ballet, and melodrama, much too long and rather incoherent. Bernhard Paumgartner supplied the musical part of the evening with a compilation from Mozart, Rameau, and Scarlatti, interspersed with a great deal of music of his own which was partly genuine Paumgartner and partly false Puccini. The scenery, again by Strnad, was beautiful and artistic, and gave fine pictures on the big stage of the reconstructed festival theatre which is situated in an old military building very artistically adapted for the purpose by Prof. Clemens Holzmeister. The comparative histrionic sensation of 'Turandot' was Harald Kreuzberg, a dancer from the Berlin Opera. It is gratifying to find a young dancer who commands the technique of his craft, and is therefore in a position to shun the false pretences of 'symbolism' and sham psychology so often exhibited by dancers in recent years as a subterfuge for genuine artistic skill.

Musical Notes from Abroad

HOLLAND

The bureaucratic methods employed in the organization of education in Holland are sources both of strength and weakness. In musical matters they may ensure a very complete technical equipment, but often they tend to repress a naturally exuberant talent. They also result in the restriction of serious musical development, with few exceptions, to the middle and upper classes. In education in musical appreciation of all classes there has been a lack of co-ordination which makes the latest effort of the labour group the more welcome, viz., the appointment by the Institute for Education of the Workers of a Permanent Music Commission. The objects in view are (a) the organization of concerts and musical festivals in connection with the local branches of the Institute, which, whenever possible, shall be preceded by lectures on the music performed or of which annotated programmes shall be issued beforehand; (b) the appointment of an advisory Council to deal with the foregoing; (c) the formation and organization of a nucleus of musicians to undertake the work in various centres; (d) the promotion of co-operation between the Institute and existing choirs and musical societies, with the understanding that the services of the Institute in this matter shall be available for bodies taking part in the scheme; (e) the future organization, in co-operation with other bodies, of courses for the education of conductors of choral and other musical societies. The chairman of this

Commission is Mr. K. Vorrink, and the secretary, Mr. Paul F. Sanders, the members comprising Messrs. Otto W. de Nobel, Willem Pijper, J. van Ruyven, P. Tiggers, and I. J. Olman. The last-named, however, much to the regret of all who knew him, was taken ill and died before he could enter upon the work. Mr. Sem Dresden has agreed to act as general adviser in musical matters.

Another development in educational work is the formation of an Opera School in connection with the Conservatory at The Hague. Messrs. Albert van Raalte and Alexander Poolman, the directors of the native opera company, 'Co-opera-tie,' are acting as joint principals of the School, the curriculum of which will include all subjects concerning the performance and production of opera.

HERBERT ANTCLIFFE.

Obituary

We regret to record the following deaths:

AUGUSTUS STEPHEN VOGT, at Toronto. He was born at Washington, Ont., on August 14, 1861, his father being an organ-builder who had emigrated to Canada from Baden twenty years before. His mother was a native of Berne. Vogt studied the pianoforte and organ at a very early age, and when only twelve was appointed organist to the Lutheran Church at Elmira, the instrument having been built by his father. Five years later he became organist and choir-master at the first Methodist Church at St. Thomas, Ontario, a post he held for three years only, resigning in order to study at the New England Conservatory. After a further period of two years at St. Thomas's, he went (1885) to Leipzig, where he entered the Conservatoire, studying under Reinecke, Jadassohn, &c. During the four years of his stay at Leipzig he was a regular attendant at the weekly performances of motets at St. Thomas's Church, and to this influence may be ascribed his success as a choral trainer and conductor on his return to Canada. The famous Mendelssohn Choir had its origin in the mixed-voice choir at Jarvis Street Baptist Church, Toronto, where he was appointed on his home-coming. Vogt introduced a great deal of a *cappella* music into the repertory, and the success of his semi-public choir and congregational practices led him to form a large choral force independent of the church; thus, in 1894, the Mendelssohn Choir came into being. It began with a hundred and eighty singers, and from the first the tests in vocal ability, sight-singing, and musicianship, were stringent. (Its name implied no special attachment to the music of Mendelssohn.) The choice of work at the start was a *cappella*, but soon the net was cast wider, and covered the whole field of choral music from glees and part-songs to large-scale works with orchestra. The choir made triumphant appearances at New York, Chicago, Boston, and other cities in the States. In 1917 Vogt resigned, his successor being Dr. H. A. Fricker, who has since worthily maintained the standing of the choir. Vogt's chief activity in recent years was as Principal of the Toronto Conservatoire of Music, an institution which he had previously served as one of the staff. He was made Mus. Doc. of Toronto University in 1906, afterwards becoming Dean of the Faculty of Music. He was a frequent visitor to this country, where his attractive personal qualities and high abilities brought him many friends.

Dr. F. KOELLER, at Belfast, on September 6, aged sixty-three. Born at Aix-la-Chapelle, and educated at Dresden, Berlin, and Paris, he came to England in 1882, and was appointed conductor of the Belfast Philharmonic Society in 1887, in succession to Herr Adolf Blyschlag. From 1877 to 1912 Dr. Koeller laboured hard at raising the standard of choral and orchestral music, and produced works of the highest class, including the 'Dream of Gerontius' and Berlioz's 'Faust.' He was a Mus. Doc. of Oxford, and composed several cantatas, among which 'Reullura' was a great success. When compelled by ill-health to resign his post, in 1912, he received a handsome presentation from Belfast citizens prior to his voyage to Australia. He returned, however, in 1918, and resumed teaching. His services to the Philharmonic Society will not soon be forgotten.

Dr. THOMAS BARROW DOWLING, at Cape Town, aged sixty-five. A Hampshire man, he was born on May 31, 1861, educated at the High School and Cathedral Grammar School, Salisbury, studied at the R.A.M., was appointed organist at St. Philip's, Regent Street, and in 1888 went to South Africa to take up the post of organist and choir-master at St. George's Cathedral, Cape Town. He soon came into prominence, founded the Combined Choral Societies of the Cape in 1891, and did much in the establishment of musical education under the Joint Education Board. From 1894 to 1912 Dr. Dowling conducted the Cape Town Musical Societies' Orchestra, and was chief organizer and conductor of about eighty choral performances and festivals.

JOHN H. GREENHALGH, at Blackpool, suddenly, in mid-August. For over twenty years he was a well-known figure at the Winter Gardens, and for some time was director of the Blackburn Amateur Operatic Society and the Blackpool Lyric Amateurs. Before coming to Blackpool, Mr. Greenhalgh was a member of the Brand Lane Orchestra.

ALGERNON H. LINDO, at Sydney, N.S.W., in his sixty-fifth year. After holding the post of organist at various London synagogues, he became examiner for the R.A.M., in which capacity he visited many centres in the Dominions. A few years ago he settled at Sydney, where he had a large practice as teacher. He was on the staff of the Sydney Conservatorium.

W. J. BRISCOE, at Dublin, on August 16, aged sixty. For seven years he had been organist of Monaghan Cathedral, and in 1912 returned to Dublin, where he was appointed organist of St. Joseph's, Berkeley Road. He was an excellent musician and choir-trainer.

AUGUSTUS HENRY PAXTON, aged eighty-seven. He was head of the firm of music publishers, Messrs. Paxton, a business which had its inception about seventy years ago, when his brother William (then an engraver) began to print cheap editions of popular music.

Miscellaneous

We have received the prospectus of the Purcell Opera Society, a new organization whose aim is the public performance of dramatic works of Purcell and other early composers. The members will include singers, orchestral players, dancers, and non-singing actors, as well as those who are interested in the subject but are unable to take an active part. The work for this season's performance is 'The Fairy Queen.' The President is Mr. Edward J. Dent, Mr. A. H. M. Kempe is musical director, and there is a strong committee that includes Miss Jane Joseph, Miss Lucia Young, and Mr. Gerald Cooper. Full particulars from the hon. secretary, Miss A. Marjorie Kempe, 36, Connaught Square, W.2.

The Central London Music Study Circle opens its season on October 2, at 3 p.m., at the Metropolitan Academy of Music, 72, High Street, Marylebone, when Mr. W. H. Kerridge will be the lecturer. Full information concerning the Circle may be had from the hon. secretary, Mr. Anton Herrick, 19, Christchurch Road, Hampstead.

Answers to Correspondents

C. P.—We are sorry to be unable to advise you as to the best way of obtaining an appointment in an orchestra or dance band. If there are any such bands in your town or district, why not beard the conductors, show them what you can do, and get your name on their books for a vacancy? We sympathise with your desire to leave your job and take up music, but don't be in a hurry. You are very young, and as you already hold an organist's post and are preparing for the R.C.O. diploma under a good teacher,

your best plan is to hold on to your railway work until you have made your musical position pretty secure. We are not in the least annoyed by your writing to us (as you fear might be the case): in return, we hope you will not be annoyed with us if we advise you to improve your general education. Your letter contains some bad mistakes in spelling, the punctuation is erratic, and the writing poor. You may wonder what this has to do with your musical progress. We reply: a good deal. We are constantly hearing of cases in which illiteracy and other deficiencies in culture have proved a serious handicap to men well-equipped musically. As you appear to be still only a little more than half-way through the 'teens you have ample time to go ahead with some good general reading. Ask Dr. —'s advice on this point.

H. C. K.—We do not hold out hopes of your being able to train for yourself your 'very good tenor drawing-room voice.' In singing, more than in any other branch of music, a teacher is to be desired. However, as you say 'hard times' prevent you from obtaining lessons, you must do what you can for yourself. You will find much good advice, simply expressed, in the two books recommended to 'Thistle.' You will be wise to join a good choral society, and be on the alert at rehearsals to snap up the numerous hints on voice production that will (or should) fall from the conductor's lips. Seize every opportunity of hearing good singers, don't forget the importance of general culture, and aim at being a musician as well as a singer.

R. T. R.—A violinist of many years' experience, you are now sacrificing yourself on the altar of chamber music by taking up the viola in order to complete a quartet. But alas! 'The alto clef bothers me terribly,' you say; 'Is there a short cut to the mastery of this strange clef?' If there be such a short cut, we have never heard of it. Our experience is that the only method is to keep pegging away, reading in that clef (beginning, of course, with very simple things) until it loses its terrors. You might also try the plan of taking simple melodies in the treble clef, copying them out in the alto, and playing from the MS. (The melodies should, of course, be unfamiliar.) No doubt a viola instruction book would contain a good deal of simple music in the hated clef.

A. R.—(1.) Opinions differ widely as to the pace of Bach's Prelude on 'All men must die,' some holding that Bach's use of the 'joy' motive justifies a rather quick pace, while others consider that the text calls for a slow rate. Probably the best way is to consider the Prelude as a kind of reverie on a fusion of the ideas of death and resurrection. We should play it *lento tranquillo* about quaver = 60. (2.) We have no copy available of the Stanley piece. But surely if its two movements are marked *Adagio* and *Allegro*, you need no more guidance than is given you by the character of the music itself! Bother the metronome! Beethoven was right when he said: 'He who has sound feeling doesn't need it; and he who has not, will get no help from it.'

AMATEUR ORGANIST.—We believe Messrs. Rushworth & Dreaper, of Liverpool, make a serviceable two-manual and pedal organ for home use. You say you want an instrument that will give pleasure to one used to a church organ, and you complain of the reedy tone of the small practice organs you have so far heard. But you appear to forget that the round and satisfying tone of the church organ results from the use of pipes of a scale that would be impossible in the drawing-room. We fear you must be prepared to pay for the convenience and comfort of a two-manual practice-organ at home by sacrifice of a good deal in the way of real organ tone.

F. W. H. C.—You inquire as to the reason for the neglect of Schumann's 'Paradise and the Peri,' 'Faust,' 'Genoveva,' 'Manfred,' &c. The answer is that Schumann is not fashionable just now. Moreover, choral and operatic societies have during recent years lost their liking for long German works, save those by Bach and Mendelssohn. The subjects and the translated texts have something to do with this loss of appeal. If Schumann's 'Papillons' and 'Carnaval' are hackneyed, as you say, it is because they contain so much attractive music that an average good pianist may tackle with results not too bad for the rest of the household.

J. T. T.—(1.) 'Can a person play the flute with a complete under set of artificial teeth?' We don't know, but we don't see why he shouldn't. We believe some dentists specialise in sets suitable for players of wind instruments. 'Are there any prominent flautists in this predicament?' Again you have us beaten. But if there are some prominent flautists with such teeth, your first question is answered. (2.) We do not know the size of the orchestra at Covent Garden during the recent opera season. It must have varied considerably in accordance with the demands of various operas. A normal full orchestra for (say) a Wagner opera would be about sixty.

DIAPASON.—If you have got out of touch with the recent requirements of the R.C.O. examination, you had better obtain a copy of the revised syllabus, before purchasing any new text-books. It would be worth your while also to get from the College sets of recent examination papers. Books that you will almost certainly find useful would be the following: 'Modal Counterpoint,' Dunstan (Novello); 'Applied Counterpoint,' Kitson (Oxford University Press); 'Outlines of Musical Form,' Ham (Novello); 'Foundations of Practical Harmony and Counterpoint,' Morris (Macmillan).

A. B.—We cannot recommend teachers in this column. Consult the advertisement pages in the *Musical Times* and other journals. We are glad to see that although you possess the L.R.A.M. and A.R.C.M. diplomas for singing, and have had five years' private tuition, you still desire instruction. At the same time we think you should now be doing some of the public singing for which you seem to be so well qualified—studying hard all the time, of course.

MATRIC.—Apparently the examiner asks you to write down certain hymn-tunes in any specified key in order to test your ability to put music on paper from memory, and at the same time to see if you can transpose and think in terms of music. If this be so, obviously the use of a copy would invalidate the test. Why not write to the examining body on this point, and be quite sure before you sit for the examination?

H. G. L.—(1.) The metronome indication for the Andante in Rheinberger's seventh Sonata, crotchet = 80, is evidently a misprint for quaver = 80. (2.) The pace of the Andantino from Tchaikovsky's fourth Symphony should be about crotchet = 65. (3.) We do not know of an agency for cinema organ appointments. You may be able to get some information from the British Screen Music Society, Westville, Babbacombe, Torquay.

E. K.—Assuming the Bach Prelude and Fugue in the A.R.C.M. organ syllabus to be that known as 'The Great A minor,' you will find it on p. 83 of vol. i. of your Augener edition. But it might be worth your while to ascertain if the examiners insist on your using the edition specified in the syllabus.

E. S. D. (NATAL).—Subdivide the time so that all the notes are in quavers, a crotchet being represented by two tied quavers; count six in a bar, and the syncopation should then be overcome easily. There is no special way of dealing with the passage at a quick pace. When it has been mastered slowly, gradually increase the speed.

PLODDER.—(1.) We think your needs would be met by Harold Moore's cantata, 'The Darkest Hour,' or by Handel's 'Passion' (both Novello). (2.) By all means introduce some Bach Chorales into your choir repertory. Novello's publish a collection of thirteen, designed for just such cases as yours.

ANXIOUS (PUTNEY).—The label in your violin may mean much or little. Take or send the instrument to Messrs. W. E. Hill, New Bond Street, W.1, who will give you an opinion and advice on which you may rely.

CYMRO.—You want an instruction book that will enable you to study 'the theory of music from the initial stages to its completion.' The question is vague. What branch of theory do you wish to study?

DISCUS.—The diploma about which you inquire is worth little more than the paper it is printed on—if that.

A. F.—Organ catalogues of the Continental publishers your name can be had from Messrs. Novello.

H. J. S. (Kenya).—(1.) We should prefer the diploma of Trinity College of Music, but the other you name is quite sound. (2.) We cannot undertake to recommend a 'coach'; many excellent ones advertise in our pages. (3.) We like your pace for the Imperial March, but don't attach too much importance to metronome markings. The pace of a work must vary slightly—sometimes even considerably—with the conditions of performance. (4.) We have never heard the song you mention, and have no copy. But here again the right pace will reveal itself with study.

THISTLE.—(1.) Article on 'Carols,' in 'Grove'; 'Carols: Their Origin, Music, and Connection with Mystery Plays,' by J. W. Phillips (Routledge). (2.) We know of no books definitely on the teaching of singing, but the following are chosen out of a long list, as being likely to help you: 'Plain Words on Singing,' by William Shakespeare (Putnams), 'The Singer's Art: Letters from a Singing Master,' by Gregory Hast (Methuen); (3.) We should put the F.R.C.O. diploma next to a University degree in regard to musical theory in general.

C. G. L.—Presumably the later edition represents the composer's second thoughts. But we agree with you that in the passage you quote 'poured' is better as a dissyllable. The question of rhyme need not be considered seriously.

D. H. A.—(1.) The title of the Tartini Sonata gives the 'programme' of the work—'Dido Forsaken.' (2.) Question too vague. What department of musical theory do you wish to take up?

G. F. B.—For aural training for the A.R.C.O. Examination try 'Examination Aural Tests,' by F. G. Shinn (Augener).

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